

VOLUME II

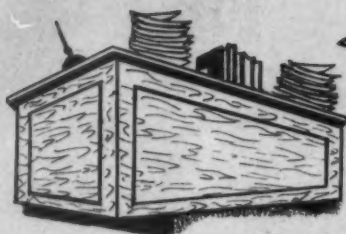
Number 1

THE LEATHER CRAFTSMAN

35 CENTS



STANLEY



FROM THE *Editor's Desk*



A. G. BELCHER

"Why not have a page in the magazine which can be used for coupons and which will not deface the publication? On several occasions I have wanted to use a coupon but let it pass rather than cut up that issue."

This and similar letters seem to show that a need exists for a coupon page. As we have written these readers, we are planning a coupon page . . . soon.

"I wonder if you could tell me who sells patterns for Indian outfits. I want something like a dress pattern style, but not the white man's version of an Indian outfit."

W. J. WALLACE
1216 Wells Place
Kalamazoo, Mich.

"I have the time, tools, material and inclination to make a regular saddlemaker's stitching horse. Can you furnish working specifications for a project of this nature?"

T. N. HOOPES
125 Lado de Loma
Vista, California

"I do figure carving for pictures but find it very hard to get scenery and wild life figures to put together into a picture. I have used some pictures from Al Stohlman's books, and need more to copy. Also, I tinted these pictures, but find that the leather does not take a true color. I would also like to do pictures of winter sports but have not been able to get a good pattern for such a project. Can you suggest something?"

MRS. ADAM WENDLING
1626 Sheridan
Saginaw, Mich.

We have an answer, in part, from Al Stohlman on this subject. Writing about the front cover of this magazine, he says: "Through experience I have learned that the blues on leather usually reproduce with a greenish cast . . . so when I carved and dyed mine, I stayed away from the sky altogether and put lots of strength into the colors . . ."

"In all sincerity, I think you are doing a fine job with the magazine and I enjoy every copy. As a sug-

gestion, how about putting in a column for questions and answers, so every reader can send in his troubles and get them ironed out? Might call it *The Question Box* or *Trouble Shooter*, or some other appropriate name. My first beef is the importation of cheap leather goods. If we must put up with this competition, let's all appeal to our Congressmen for a duty on it high enough to meet the prices we must charge for good materials and good workmanship."

FLOYD R. ANGELL
5516 S.E. 66th Ave.
Portland 6, Oregon

"I would enjoy a series on *leather* itself — a different skin in each issue, with its availability on the markets, its characteristics, treatment, uses and possibilities."

—from a teacher

Several other similar requests have been received. Who will volunteer?



A year ago (Vol. I, No. 3) we published an article on a new way to decorate leathercraft by H. L. Frick of Detroit. This was followed by other articles by Mr. Frick on his revolutionary methods, which include making bags without lacing or sewing.

Mr. Frick's new methods have furnished subject matter for many, many letters to the editor. Some are stormy. They can be grouped, easily, into two classes: pro Frick, anti Frick. The former contend that Frick is opening our minds to new thinking about some fundamentals of the craft. The latter often say that his designs are too simple, even childish, and that Frick is not a leather craftsman but a mechanic.

Your editor is happy to see such a great amount of interest shown. We believe our readers should see even more of controversial subjects—whether or not you agree with the authors, and provided your blood pressure can stand it!

And so, those who wish to see more of Frick will read the adver-

tisement he is publishing in this issue. It is about another new bag pattern that does not conform to the lacing or sewing specifications—nor to the traditional methods of decorating. But, it has its points!

Here in "Cowtown, Texas" we have a little experiment on tap. One of our advertisers, Mr. Paul Winston, Box 1062, McHenry, Ill., says he has developed a sapphire carving blade for the swivel knife that cuts faster and will remain sharp for a long, long while. A couple of Ft. Worth craftsmen have tried out the blade—and are very happy with it. You'll be hearing more about this idea later.

Of especial interest to teachers is a special instructors' edition of the Tandy Leather Company's new catalog. The feature is a 32-page supplement devoted entirely to the fundamentals of leathercraft. To those of our readers who have written for more instruction material suitable for beginners, our advice is: Write Tandy and ask for this SPECIAL INSTRUCTORS' Catalog. The supply, we believe, is limited. You'll find the address on our back page.

NEAT LAC is the name of a leather finisher with which many of our readers are familiar. Like most products, it is not fool-proof. Here are some of the problems that present themselves with its use and the remedies as recommended by the manufacturer:

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(Continued on Inside Back Cover)



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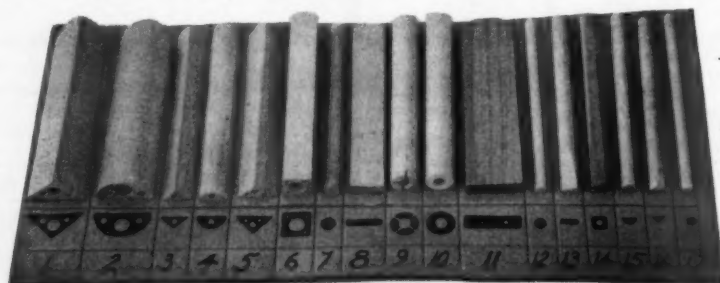
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The Dies are designed for maximum flexibility for use in combinations to form larger designs in infinite sizes and shapes. For example, the octagonal ring on HER MAJESTY II is simply a combination of

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BE QUICK! SEE FRICK!

DEALERS, TAKE NOTE!

DON'T MISS THE BOAT!

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Vol. II, No. 3

The LEATHER CRAFTSMAN

Vol. II, No. 3

March-April, 1958

A. G. Belcher, Editor

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H. N. (Bert) Fisch, Public Relations

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Leather Tooling Once a Secret— Now Tandy Teaches It to a Nation

By **BUD SHRAKE**

Press Staff Writer
The Fort Worth Press

When Dave Tandy got into the leather business almost by accident nearly 38 years ago, it would have been treason to do what he is doing today.

"During my younger days, leather tooling was a secret," Tandy said, sitting at his desk on the second floor of his downtown store.

"It was a closed industry, with the secrets of tooling passed on from father to son and jealously guarded.

"But now," he said, pointing to the stacks of leathercraft kits and the dozens of people working in the large room, "anybody can learn to tool leather.

"We teach them ourselves. I even write the instruction booklets."

TANDY INDUSTRIES, now part of the General American Industries, Inc. and listed on the New York stock exchange, pioneered the do-it-yourself phase of making things from leather.

The idea began in 1942 when the government bought shipments of hides from Tandy to be used as therapy in hospitals. Patients, many of them war-wounded, cut their own hides, drew their own patterns, did their own tooling, and turned out slippers, belts, billfolds.

That gave Dave Tandy the inspiration to put out kits, with full instructions so people could do for themselves what had once been done only by skilled artisans.

He waited until son, Charles, a Harvard graduate and Navy veteran, joined the firm after World War II



DAVE TANDY

and then went after the business enthusiastically.

Result: Tandy Industries has four factories here, and one in Jacksboro, and ships goods all over the world. The firm has 80 stores in the United States, sends out 1,200,000 catalogues a year (in full color and weighing 200,000 pounds) and brings in a gross of about \$9 million.

Dave Tandy has built himself a home in Rockport, on the Gulf of Mexico, and lives there about six months a year, fishing, hunting, and puttering around with his ducks, turkeys and flowers.

"I have to take it easy because of my health," he said, "but I still take an active part in the business. I've been working with leather all my life."

Tandy had a job in his father's drygoods store in Meridian in 1905. He sorted shoes, matching and mending them.

Finally he opened his own firm.

In 1914, 60 days after he got married his firm toppled and he went to Dallas seeking work.

There, he was a salesman for a while. One day in 1919 he met an old friend by chance on the street and they decided to go into business. That was the beginning.

The firm split in 1950. Tandy took the leathercraft operation and Norton Hinckley, his former partner, took the shoe supply business.

The Tandy name is widely advertised in more than 100 monthly magazines. The company has \$200,000 invested in movies concerning leathercraft which are shown at schools and to public gatherings.

"This is primarily a business of education," Dave Tandy said. "We must teach people leathercraft, thereby making them interested in doing it.

"I wonder," he smiled, "what the old artisans would think if they could see their secrets on a movie screen—in color."

CORDOVAN—Leather of Kings

By John E. Keller

Any good dictionary will tell you what cordovan is: a Spanish leather made of goat-skins tanned and dressed, or, later, of split horse-hides. Much used for shoes, etc., by the wealthy during the Middle Ages (*Oxford Universal Dictionary*). But not even encyclopedias give the history of cordovan or tell of the way by which it came into our country. Neither do they tell of the wonderful art work that accompanied the leather itself, and which is as important as the material known as cordovan.

Most people who know leathers know that this kind of leather craft came to the United States, or to what would one day be the United States, from Mexico. *Vaqueros*, or Mexican and Spanish cowboys rode the plains with beautifully carved and tooled saddles, owned pistol holsters and belts often works of art themselves, and sometimes sold or traded such things to the Americans they met. It was from the *vaqueros* and from the people who lived on the great ranchos that the art of leather carving spread. But the Mexicans did not originate this kind of leather craft; it came to Mexico with the Spanish *conquistadores* and with the artisans and priests who came with them. We can go back as far as the early fifteen-twenties. But beyond that what?

The romance of cordovan leather leads one far back in time, back to the Middle Ages, when this kind of leather seems to have come into being. It takes us back to days when the Moors held Spain and when the city of Cordova was the cultural capital of the western world. During this period, the tenth century, London and Paris had streets of mud, no public lighting of any kind, and a garbage disposal system that consisted of pigs turned into the streets to clean up the filth. Not so in Moslem Spain. Not so in Cordova.

Tenth-century Cordova was a fabulous place. It ranked with Baghdad and Constantinople in the triad of the great capitals. The Moorish historian, Ibn-Idhari tells us that the city had 13,000 separate homes, twenty-one suburbs, seventy libraries, countless bookstores, seven hundred public baths, and so many mosques and palaces that it was the envy of



Street in Cordova's "old city."

the East and the West. It had miles of paved streets, lighted at night by lanterns. It had a mosque so large that even today only one has been built that outstripped it in size. And it had 13,000 workers in the famous leather, as well as nearly the same number of artisans who worked in the weaving of silk and wool and who produced a kind of silken cloth encrusted with jewels.

Before we go any further, let it be said here and understood that the art of cordovan did not die with the Cordovan Moors. It survives to this

day, and survives in the city of its birth, in Cordova on the banks of the Guadalquivir. And, of course, it was carried from Cordova in the days of the city's decline. But to discuss this is to jump ahead too fast in our study.

The Moors left little in the way of the history of their famous leather. But some objects of art made of this material have survived from Moorish times. In museums in Cordova, in Madrid, Seville, London, Paris and New York one can see

(Continued on Next Page)



Leather panel for door.



Chair seat with typical pattern.

(Continued from Page 7)

small chests covered with cordovan and embossed and tooled as the work was done by the original craftsmen. And the accounts, histories, romances, and sketches of many peoples in Europe and in the East speak of this famous leather. From Russia to Glasgow, from Norway to Sicily the leather was known and coveted. Men paid fabulous prices for it, and there was never enough to fill the many demands. It was truly the leather of royalty. It was turned out by guilds of highly trained Moorish specialists and the techniques used by them were so exacting and the premium for good work set so high that not many imitators appeared. The only people who were able to approach the excellence of true cordovan were the Moors of Morocco. At some time during the glory of Cordova, Moroccan Moors came to the great city to learn the craft. We do not know who these men were, nor even if they intended to stay and make a living or to return with the techniques they had learned. But return to Morocco they did, and it was not long until the Moroccan leather industry began to flourish and even to rival that of Cordova. The techniques were very similar, of course. Both cordovan and morocco were fine-grained, soft, colored leathers, chiefly made of goat-skins, and later of split horse-hides—the splitting was done to retain the grain of the heavier leather —; both were dyed on the outer or grain surface with some color; both were finished in a peculiar ribbed or rough granulated surface by means of an engraved boxwood ball.

With such a history why did Cordovan leather almost cease to exist in Spain? What cut it off in its full flower and left only one small factory surviving in modern Cordova? That is another story, and a long one, but the essential facts can be quickly given. Cordova was conquered and was taken away from the Moors in the thirteenth century by King Ferdinand III, known as the Saint. King Ferdinand did not stifle Moorish art in the city. He even encouraged it. It was not until later, until the year 1492 that the end of Moorish Spain came. Ferdinand and Isabella, after a long and terrible war with the King of Granada, took that city in January. Part of their plan of conquest and of the re-unification of their country called for the expulsion of all peoples of non-Christian religious beliefs. First they drove out the Jews. Thousands upon thousands of these people were given



Leather craftsman working in Moorish market place of Cordova.

the choice of leaving Spain or of accepting conversion to Christianity. Most of the Jews chose to leave the country, and to this day there are no Jews in Spain. After the Jews came the Moors who were Mohammedans. The same choice was given and the same fate befell the Moors. Some stayed, it is true, and accepted the Cross; but thousands decided to leave Spain, a land to which their ancestors had come nearly eight hundred years before. With them these Jews and Moors carried away a great part of Spain's greatness and much of her culture and skilled labor and art. But, even so, they left their mark and to this day one can see not only the remains of their civilizations, but even the living practice of many skills and habits. Spanish architecture, even now, is in many ways Moorish and will continue to be. One sees it, too, in Spanish tiles, in designs used everywhere, in folkways, in music and dancing.

And cordovan, the royal leather of the Moors? The art of making it and of carving it lives on, as has been said in a previous paragraph. Where? In Cordova. In Morocco. In Mexico and in our own West. In Argentina, too, and in all places

where Spanish civilization grew and where there was a need for leather articles. This usually means in places where men breed and ride horses or where there is a cattle industry.

When the great exodus of Moors from Spain was ended, some thousands still lived in the country. These had become Christians. We know that some worshipped Allah even after this, but always in the greatest secrecy, for the Inquisition was active and ever watchful. The penalty for those who had once become Christians and who returned to their own faith was death at the stake. Some burned, others finally forgot their Moslem faith. At last all traces of Islam had been stamped out. The Moors left in Cordova, the ones who practiced the ancient leather craft, today are good Catholics, but in their faces one sees the same features he sees in Algiers and Tunis. The mark of the Moor is still in them. And from generation to generation for hundreds of years they have passed down from father to son the techniques of making cordovan leather. They belong to one clan, or are at least trained and hired by one clan. There is only one factory in Spain that produces real cordovan and only one store that sells it. It is a true folk-craft, and there is nothing quite like it any place else in the world.

Tourists to Cordova may remember the attractive shop or display room in the old portion of the city, in the Moorish market place known as the Zoco. It is called Meryan, and is known all over Spain and Portugal as the home of genuine and fine cordovan ware. The Meryan factory will make on order almost anything that can be made of leather. Their prices are high, from the Spanish viewpoint, and only Spaniards who are well-off can patronize the shop. By our own standards Meryan has rather reasonable prices. Enough beautifully tooled leather to cover a book measuring 28' x 22' centimeters (in inches 11.0236 x 8.6614) sells for 310 pesetas (about \$6.00); belts for men in many patterns can be bought for prices ranging from \$3.30 to \$5.50. And there is much to buy.



Lady's handbag tooled in ancient Moorish design.

The leather panel with the herd of deer measures nearly six feet and is made of fine horse-hide. It was made as the facing for a door. The lady's purse is, of course, modern in design, but the art work is very ancient and preserves a pattern of Moorish origin seen in Spanish tile and other ceramics. The cover for a chair seat looks very Moorish, and may be an ancient design also.

Meryan makes leather wall hangings, some as large as tapestries, folding screens, chair backs and seats,

(Continued on Next Page)



Arch in the Great Mosque of Cordova showing Moorish patterns that resemble those often seen in Cordovan leather work.

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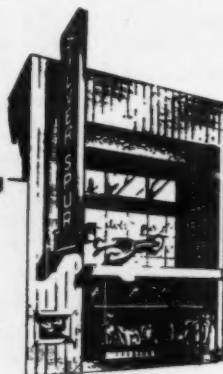


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Cordovan—Leather of Kings

(Continued from Page 7)



Interior of the Great Mosque showing some of the "forest of columns."

covers for whole chairs and sofas, leather chests of many sizes, some square or oblong, some round or cylindrical, leather wainscots and friezes, decorative shields, and a number of other useful and decorative objects. The shop has no outlet in this country, but Spanish goods can be bought easily and export duties on small purchases are reasonable.

In our own country, as has been said, the art of cordovan exists also. Some of the Moors left Spain and posing as Christians, made their way to the new world. Others, who had actually accepted the Cross, found it convenient to leave the old country and seek the New World. One can not know for certain if this is the way cordovan reached the Americas. Perhaps such leather work as came had been taken over by non-Moorish Spaniards. Perhaps no Moorish Cordovans reached the New World. In any case the origin of true cordovan and the artistic patterns that are associated with it is Moorish, and specifically from the Moors of Cordova, known in the Middle Ages as "the pearl of the world."

Footnote:

We have all heard of the Arab's and the Berber's love of horses. Maybe, coming straight into Spain from the desert where horses meant so much, these people could not bring themselves to kill horses—any horses—for leather. As the years passed, as they settled into city life in lush Andalusia, as they took on native Spanish ways, this may have changed.

SNOWFLAKES IN LEATHER

By Liz Freriks
Art by Mildred C. Scott

President of "The Michigan Leather Artisans"

Almost everyone in the colder parts of the world knows the dancing ice crystals called snow. Snowflakes always have six rays, but the design of each crystal is varied and entirely different. No two flakes have ever been found exactly alike. In drawing snowflakes, one can let his imagination run wild.

The basic form is a hexagon, and lines drawn through the points of this figure give a skeleton snow crystal. One can elaborate on this simple form by drawing various designs on the rays—or by using saddle stamps over the lines. Try to keep the designs light and airy by changing the angle of the axis in the relation of one flake to another.

These designs have never failed to create interest when used on purses—whether the purses were carried in winter or summer. The snow crystal symbolizes the winter months, but when used in the summer, it creates a cooling effect in the mind of the user—by power of suggestion.

Some of the Craftool stamps which seem perfect for making small snowflakes on a skeleton outline can be found among the "Collectors' Items", as well as among the current tools. Any six-sided stamp may be used for the center, as shown in the hexagonal star. The "pine tree" stamps are good for the rays. Oval stamen stamps, straight-sided mule's foot and seeders also can be used effectively.

The pompus fellow blowing the flakes around is an original, modern interpretation of the cherubic wind



Original snowflake designs on a bag made by Mildred Scott from a pre-cut handbag kit.

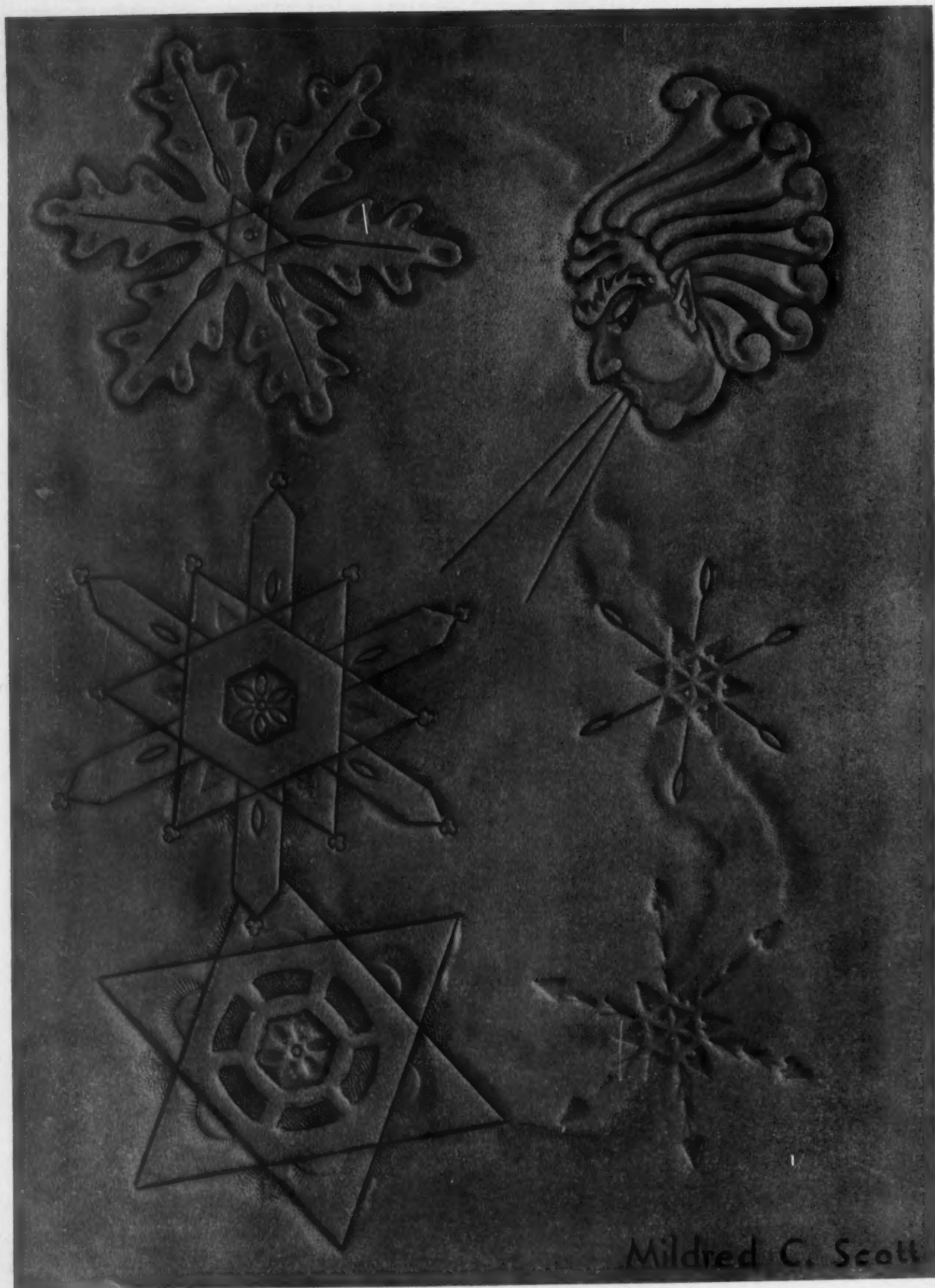
angels seen on old-time maps. Since he represents King Winter or the cold March Wind, in this case, it seemed proper to dignify him with more age.

The purse shown in the picture, is a Kit Purse put out commercially. When a new, fresh, airy design is used, the purse takes on an entirely different appearance. Any good ref-

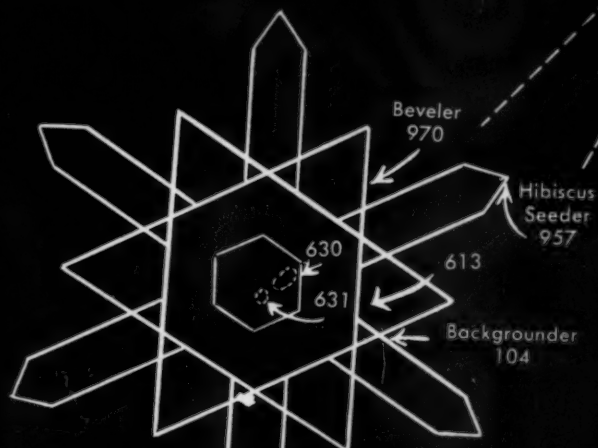
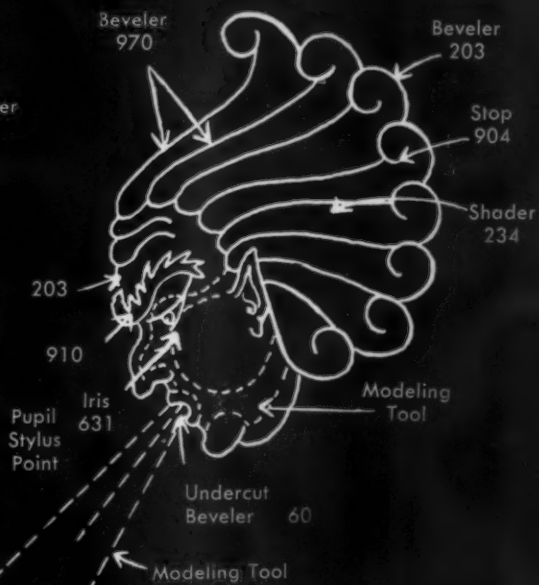
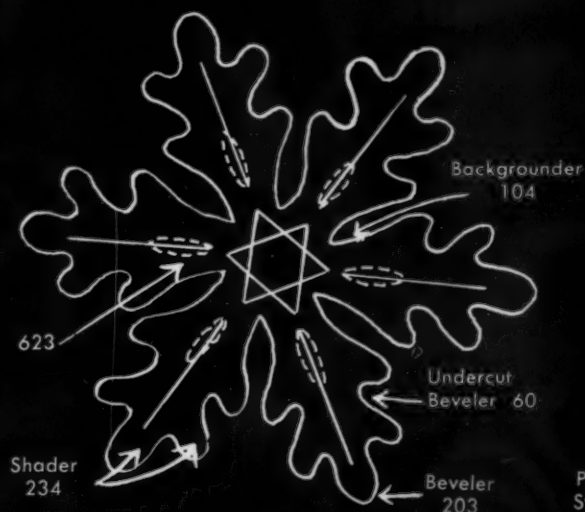
erence book will show many more snowflake shapes, which might suggest new ideas to you.

So have fun with snow, even though you may live in a place where it never falls. At least you won't have to shovel *this kind!*

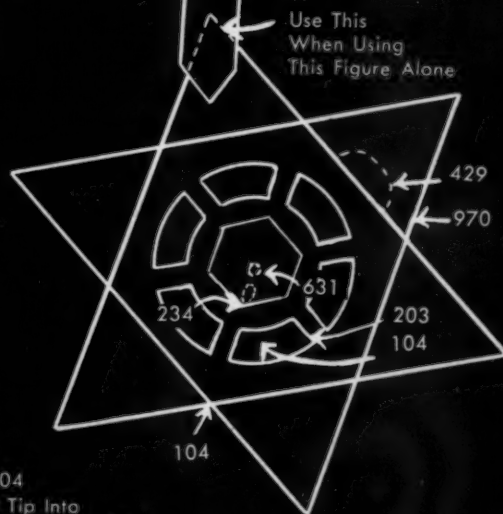
See full size carving and tooling patterns on the next two pages.



Mildred C. Scott



Use This
When Using
This Figure Alone



Construction Details:
Do NOT Trace Hexagon or
Circle—Just the Spokes or
Rays



In Using 104
Fit Pointed Tip Into
Corner of Snowflake, Tilt
to Accent. Almost Walk the Tool to Fade Background for the Rest.

Milscot

LEDERHOSEN

By EDITH M. HUMMEL

HUMMEL GLOVE & BAG STUDIO, 161 Columbus Ave., New York, N. Y.

Designer, instructor and author of "You Can MAKE YOUR OWN GLOVES" and "You Can MAKE YOUR OWN BAGS and ACCESSORIES."



The author's nephew . . .



. . . and his pair of Lederhosen

So, you are interested in making truly original Lederhosen for your little boy or girl? Why not, it is high fashion AND practical, too. You can make them from "Hirschleder" (buckskin or elkskin), crushed soft cowhide or heavy suede or heavy felt.

You can use your imagination for embroidery with your own designs or copy the ones here suggested. These

are original Austrian (Tyrolean) in the following colors: The pants are black, white piping used on the fly-front, the suspenders are kelly green with a white scalloped edge, the leaves are embroidered in kelly green silk, the wild flowers "Edelweiss" (edelweiss), "Enzian" (gentian) and "Alpenrosen" (alp-roses) are embroidered in white, deep blue and bright red silk. The flower heads are all bright yellow.

Edelweiss (literally translated means 'noble white') is an emblem of purity and is highly esteemed in Switzerland, Germany and Austria. It is used in decorating not only the Lederhosen but also the suspenders which are proudly worn over the white open-neck shirt with long or short sleeves. The suspenders are made of wide, strong elastic (green) which you may have difficulty obtaining or of leather. In the latter case it is advisable to add a two-to-three inch long piece of elastic (preferable in the color of the suspenders) at the back-ends for give. If you use elastic all the way add a leather tab on all four ends (fig. H) sewing across Y to Z. Cut in the center of the tab a lengthwise slit as a buttonhole. The cross-bar in front is made of leather or felt (regardless of the suspenders material), embroidered with Edelweiss, Enzian and Alpenrosen and then backed with a somewhat wider piece of white felt, also scalloped. See Fig. G. The suspenders cross in the back.

The shown Lederhosen and patterns are for a very small boy or girl between two and three years of age. If you want a larger size experiment yourself by enlarging them. You will have fun doing so. Some hints may help: Add $\frac{1}{4}$ of an inch at the side seams (four times!) and $\frac{1}{8}$ to $\frac{1}{4}$ of an inch at the leg- and top-edge. Cut the patterns first of muslin, baste together and try on to be able to adjust the patterns before cutting them out of leather or felt.

PATTERNS: Using graph paper or drawing lines horizontally and vertically 1" apart on brown wrapping paper, enlarge the reduced printed patterns. Each square equals 1" square. Copy all writings and markings onto the patterns and cut them out. There are eight altogether.

LAYING OUT THE PATTERNS: Place the patterns up-and-down on the skin, following the

straight-of-goods arrow, in order to have the stretch across the body. Be sure to reverse all patterns which you have to cut twice for LEFT and RIGHT parts. Cut felt on the true bias.

MARKING AND CUTTING: Mark with an awl or fid the patterns' outlines. For felt use a soft pencil or tailor's chalk. Cut exactly on the traced outlines (the seam-allowance is already figured) BUT cut the inner-edge if you use chalk which makes for a rather broad outline. Also cut white leather piping ($\frac{1}{2}$ " wide) in the length given according to the pieces D (from Q to R) and the piece E (T to U over the curve).

Before assembling and sewing cut also all necessary lining pieces. Use a good strong fabric in white, grey, or black. Cut: Same shape and size as piece E except for $\frac{3}{4}$ of an inch longer at the straight bottom-edge. (Fig. E). Two pockets, approximately 4 by $8\frac{1}{2}$ " rectangles and two half waistbands. The latter must have the same outline as the top-edge to the dotted line where you must add $\frac{1}{2}$ an inch. The length from G to O is given when you put together: back and front at A and C and front piece C at L and K. At O add $\frac{1}{2}$ of an inch. Fig. 1.

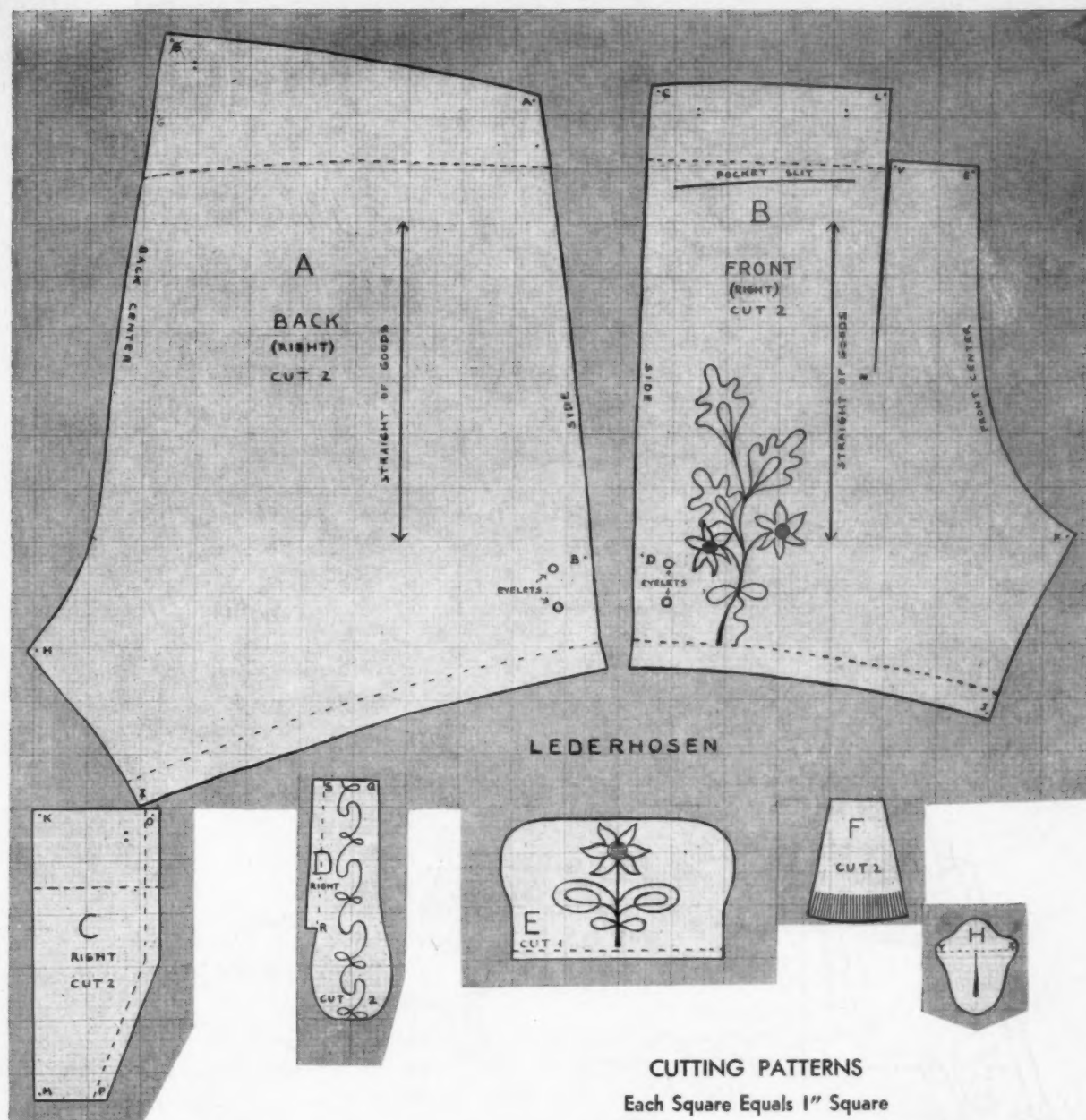
Do all the embroidering on the proper places.

SEWING: With a $\frac{3}{16}$ to $\frac{1}{4}$ of an inch seam-allowance sew by machine fronts and backs together at the side seams, RIGHT side to RIGHT side, from A C to B D. Fasten thread there tightly. From B and D on turn the material under to form a continuation of the seam and stitch close to the edge on the right side. (See NOTE before paragraph of "SUSPENDERS.")

Sew the two front centers together from E to F, the two back centers from G to H. From G to the top-edge turn under and stitch close to the edge AFTER the waist-band lining is sewn on. Sew the crotch from L to J across the flattened-out back-and-front center seams.

Pull the right fly-front (V - E) down, out of the way and sew the front piece C to the front from K L to M N, RIGHT sides together. Turn flap over but do NOT pull the seam apart. Kind of fold the flap back a bit and stitch from K L to M N again, this time on the top, right side out. See sketches 1, 2. Sew the left piece C to the left front in the same way. Turn both pieces from O to P under and sew close to the edge. (See NOTE.)

Next, take pieces D. Pipe them both from Q to R around the round



CUTTING PATTERNS

Each Square Equals 1" Square

part, letting the piping disappear flush at R. Turn material under from R to S, baste or glue it down. Place first the right D piece on top of V to N of the fly-front, centering it between S and Q, flush at top. (Fig. D). If you center the bottom curve on point N the direction of D will be correct, i.e., a bit slanted, wider at the bottom than on top. Sew both D pieces on (reversed to each other, piping TOWARDS the center seam!) starting from Q very close to the piping and around the bottom, passing R, up to the top at point S. Fasten threads there.

Take piece E and lining piece E,

RIGHT sides together. Insert piping and sew from T to U around the curved top part, flush with the straight leather or felt bottom line. Turn inside out. Pull the lining and sew on the outside once more very close to the piped edges (Fig. J). The lining edge is supposed to stick out there at the straight bottom. Sew across from S to S close to the edge. Turn piece E up and sew across once more, this time on the outside (Fig. K). Slip-stitch the lining on the wrong side after having it turned under. It should cover the seam, though.

Next, determine where the pockets' slits have to be cut. (Optional). Cut

them a bit curved, from W to X (Fig. J to K), left and right from the fly front. Make a bound or welted pocket, push back-pocket lining up towards top-edge to be caught underneath the waistband.

Sew on all buttons on the proper places, putting a piece of felt or leather underneath for better wear. Use two horn buttons to go through the two eyelets on piece D (check for the exact place!) four suspender buttons and one more for the fly-front closing in the color of the pants. For the seven button holes just long enough slits widening into a small

(Continued on Page 18)

FIG. I

LINING WAISTBAND

CUT 2

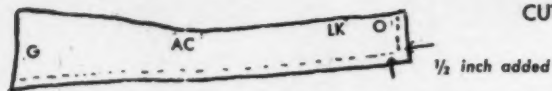


FIG. D

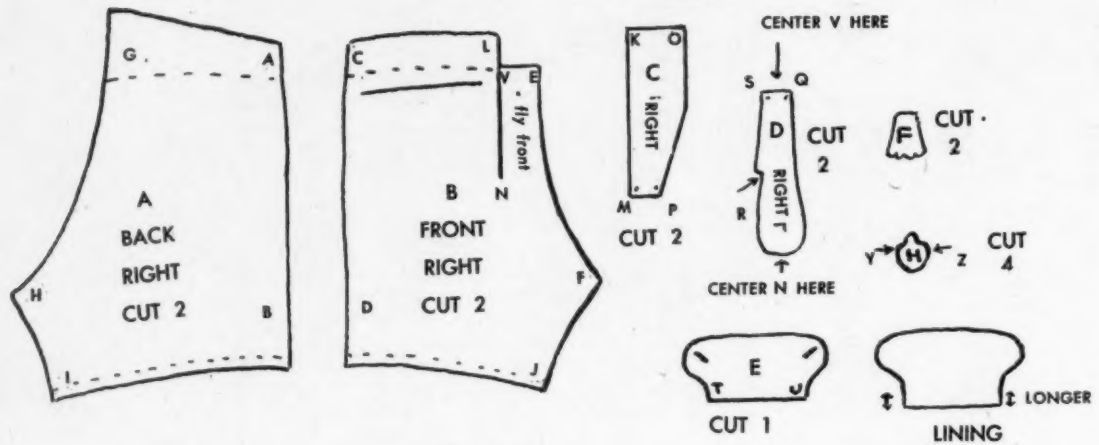


FIG. E

CUT 1

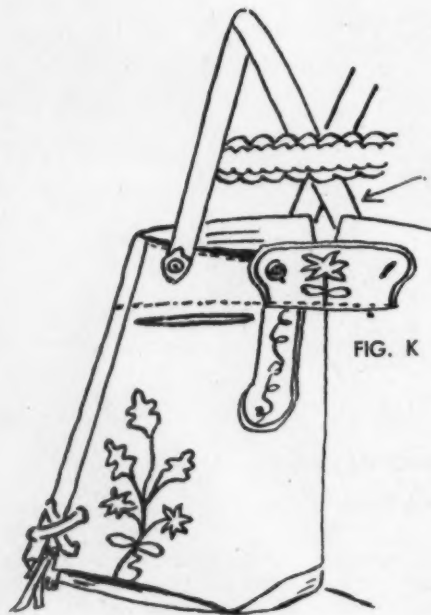
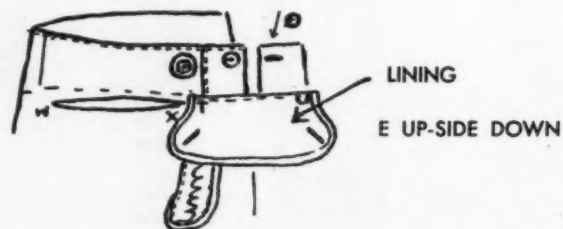


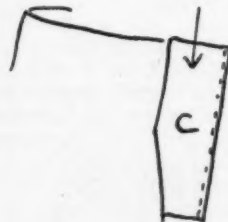
FIG. K

FIG. J

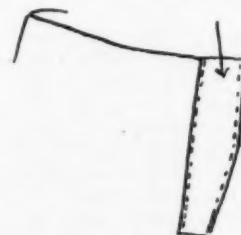


WRONG SIDE

RIGHT SIDE



SKETCH 1



SKETCH 2

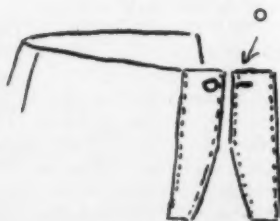
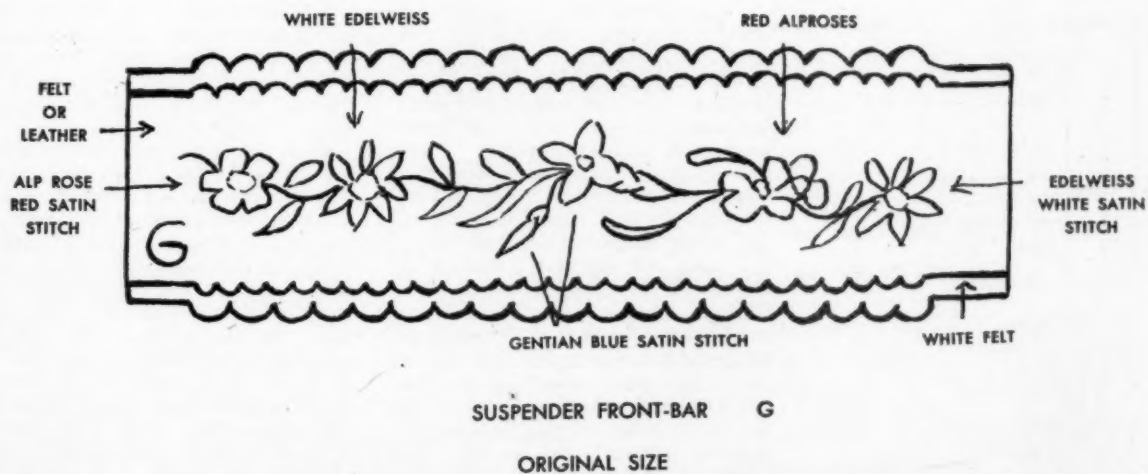
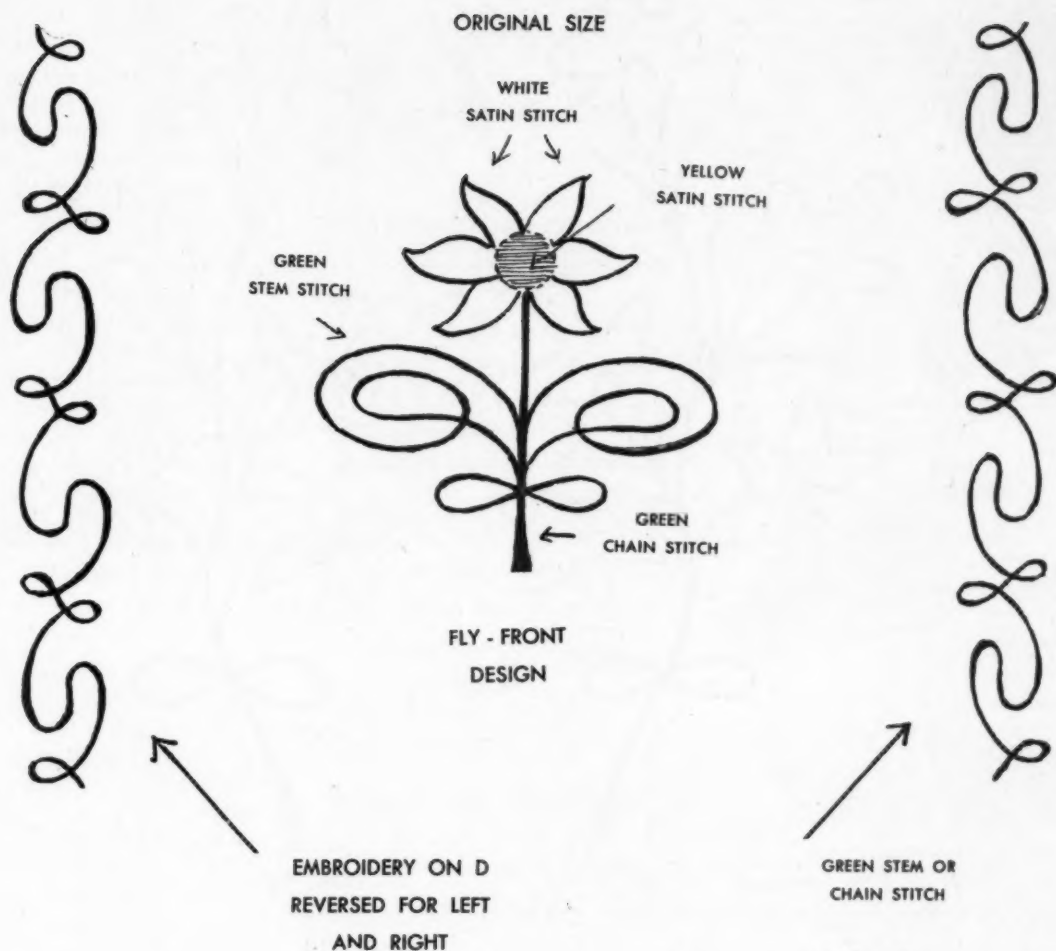
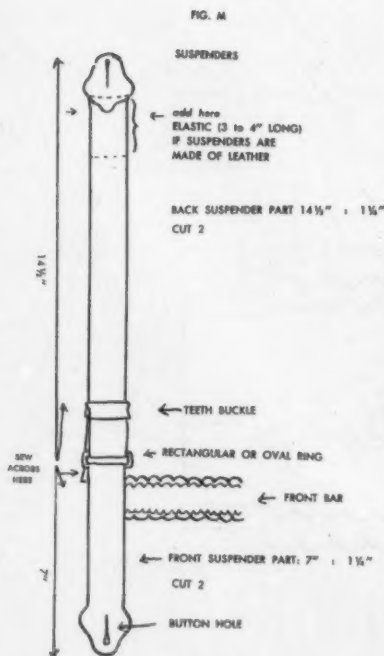
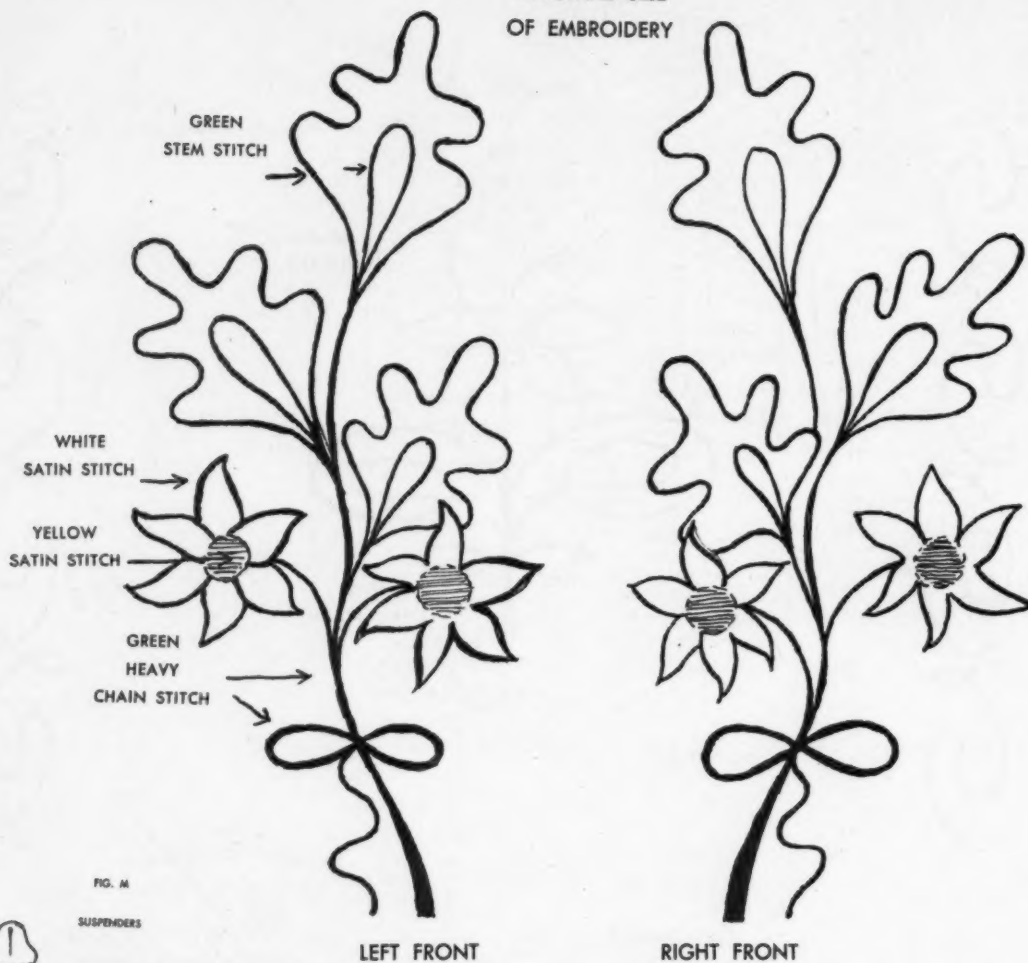


FIG. L



ORIGINAL SIZE
OF EMBROIDERY



(Continued from Page 15)
circle on one end is enough for heavy leather, but for lighter weight suede or felt buttonhole stitches are recommended. There are two button holes on piece E (Fig. J or K), one at the fly-front at point O (Fig. J or L) and four on the four suspender-tabs.

Sew the waistband lining to the top-edge RIGHT sides together. Pull the lining down after turning it inside and sew across the leather or felt at the top-edge on the outside. Push the longer pocket piece lining up between leather and waistband lining and turn the bottom edge of the latter under. Following the dotted line on the pattern stitch across on the outside of the Lederhosen, thereby catching the turned-under lining of waistband. Or, stitch first across on the leather or felt, then turn the lining edge under and slip-stitch it on by hand, which might

prove to be easier. Turn the two short lining edges under and slip-stitch it at point O BUT stitch it together with the outside leather from G to the top, as suggested in second paragraph of SEWING:

Turn under the leg edges, glue or sew across. If you prefer, use binding there. Insert four eyelets at the proper places (silver or in the color of the pants). Sew on pieces F, underneath the side-seam opening on each side, a bit above the top-eyelets but so that they extend below the leg-edge. At the wide curved bottom edge cut in with scissors about $\frac{1}{2}$ an inch or cut the curve in scallops to match the scalloped front bar of the suspenders. Cut a long, square string of leather (to make it square, glue two together) to be pulled through the eyelets in criss-cross fashion, fastened with a knot, letting the ends hang down. Fig. K.

NOTE: If the leather proves to be too heavy for turning under wherever it is called for skive there!

SUSPENDERS: The length will depend on the size of the boy or girl. For the one shown the overall length is about 16½ inches, consisting of two parts, connected with an oval or rectangular ring. The front part is 7" long, has one straight edge, one tab-edge. The back part is 14½" long, has also one straight, one tab-edge. The width is 1¼". The width of the ring as well as the teeth-buckle is also 1¼" or a wee bit larger. Cut the suspenders of leather or elastic, but not of felt. If you cut elastic, make leather tabs. If cutting leather suspenders place the tab-pattern H over the straight edge as a guide how to cut the parts in one piece with the tab end. The leather tabs will be sewn onto the straight elastic edges at Y to Z, straight across.

Slip the straight ends of the two front parts through the rings, turn them under, stitch straight across. BOTH front parts must be of EQUAL length! Pretty close to these cross stitches insert the front-bar, underneath, see Fig. M. Find the best place for it by buttoning the two front parts onto the front, and holding the two suspender parts up (on the boy or girl) place the front-bar right at their breast. See picture. Slip-stitch the front-bar onto the two front suspenders UNDERNEATH, invisible.

Slip after having inserted the two teeth-buckles, the two straight ends of the back parts also through the rings and then through the buckle-ring-parts to be sewn across there. Criss-cross the suspenders in the back, button onto the back and adjust the teeth-buckles to the right length.

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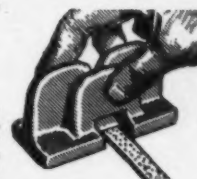


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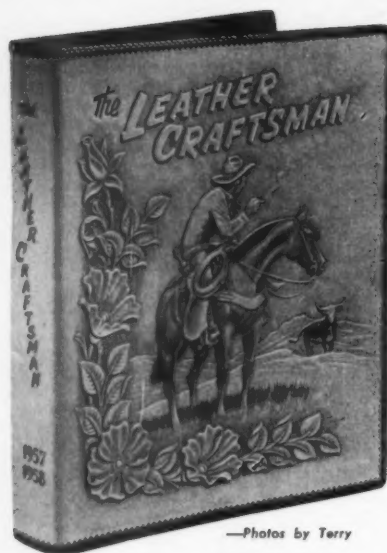
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—Photos by Terry

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By AL STOHLMAN

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If desired, a sheet of paper can be used as an index for things of special interest. You will find an index to Volume I on pages 40 to 42

of Volume II, Number 1. This may serve as a guide . . . or your ideas for indexing may be better suited to your needs. Put your index at the beginning or end of the book and you will be able to refer to items of special interest in a jiffy.

Remember—each volume consists of six issues, beginning with the November-December issue. One binder will hold two volumes easily.

HOW TO BEGIN

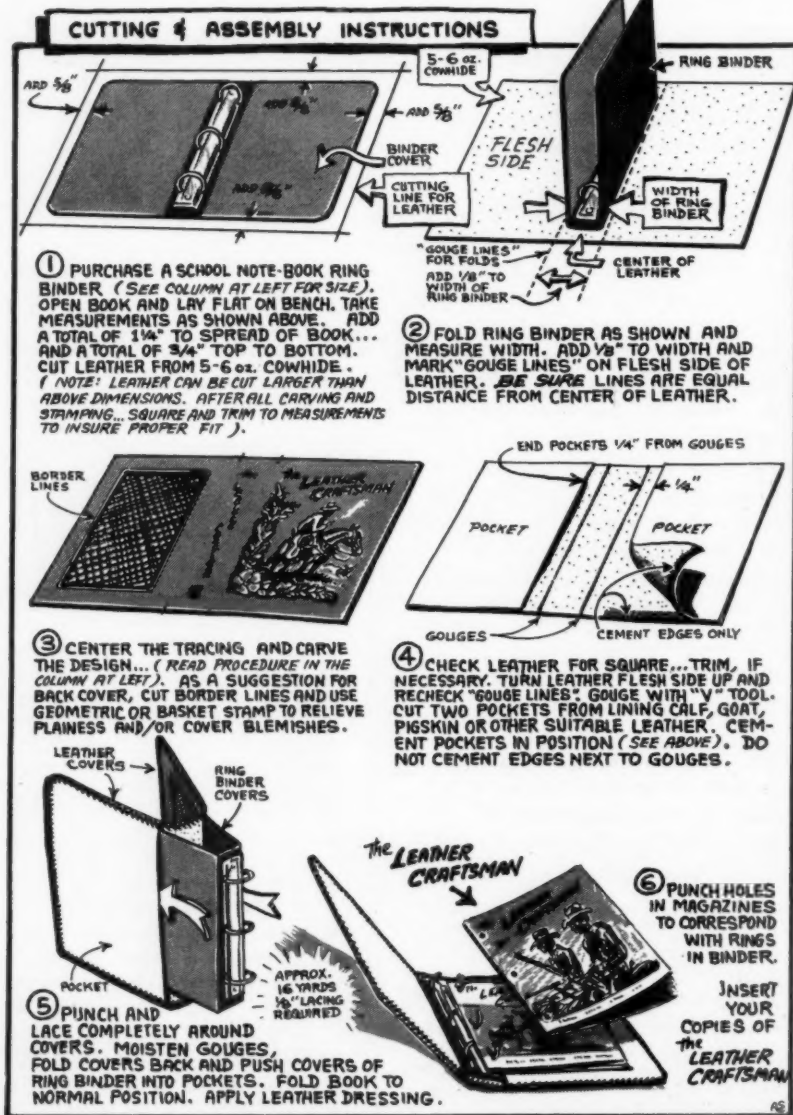
For those desiring an inexpensive and easy-to-make binder, purchase a 2 or 3 ring school note book (that holds standard $8\frac{1}{2} \times 11$ paper) from your local 5c & 10c or stationery store. An expensive binder is unnecessary—actually the thinner covers of the inexpensive binders are better suited for this purpose. The cover shown above is used with just such a binder.

After purchasing the binder . . . carefully follow the instructions at right for a perfect fitting cover. Cut the leather according to instructions; make the tracing pattern from the following pages. Case the leather. It is best to cement the leather to cardboard to prevent stretching during the stamping operations, and to create deeper impressions. After the cased leather begins to return to its normal color, trace and cut all of the lines of the design (except dotted lines . . . these are guides for beveling and contour modeling). Study Photo Pattern on opposite page for tools used and to aid in stamping your design.

If desired, omit the floral section . . . or substitute figure for other choice. For the advanced figure carvers, desiring more action and detail, it is suggested they make a tracing from the scene on the cover of this issue; or parts of it. Use it as a stamping and color dyeing guide. Or, use any design preferred for the cover of your own ring binder.

Follow the instructions and have fun in making your own ring binder cover to protect the valuable issues of your magazine . . . *the LEATHER CRAFTSMAN*!

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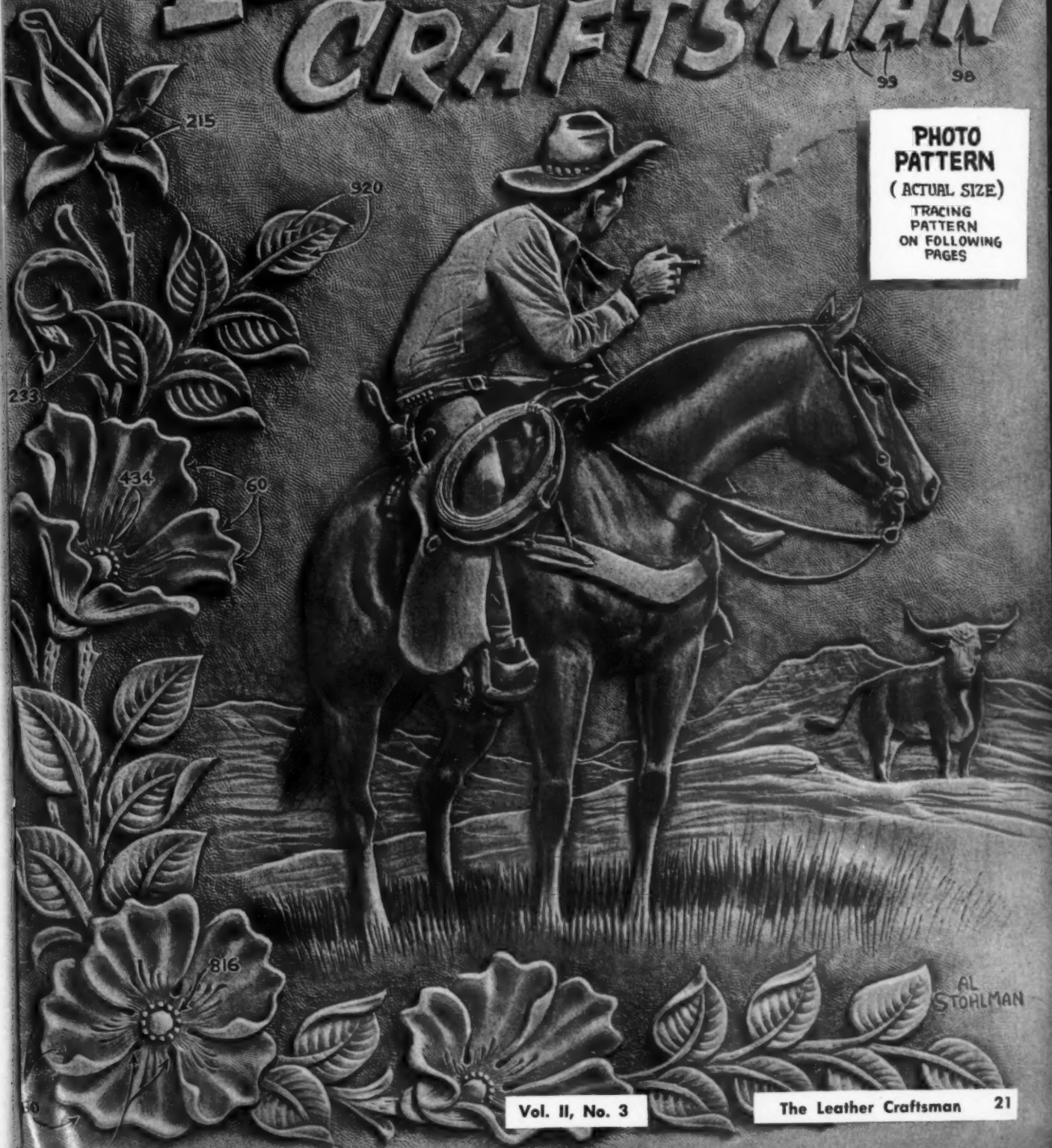


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VOL. II

The
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CRAFTSMAN

1957
1958



By Betty P. Stuart

We were sitting around the barbecue pit last summer, relaxing after a very pleasant meal, discussing leathercraft, as usual, when the subject of a portrait in leather came up.

"Why not make a sketch right now," I proposed, rising from the comfort of my lawn chair. I had started leathercraft as a student of Delbert Harrill some ten months prior, and had just read an intriguing article about the use of Omega Dyes in *THE LEATHER CRAFTSMAN* Magazine.

"All right," Delbert agreed, jokingly. His eyes brightened and he stiffened up in his chair, back straight, head up, "I'm ready."

And I took the challenge and right there made a pencil sketch on composition paper.

I felt that summer day that a portrait in leather could be a challenge. It combined a "know-how" of leather carving and a skill in the use of leather dyes. But I would never have realized the wonderful satisfaction of a completed portrait without the patience and guidance of the subject of the portrait. Without his encouragement, as the project developed, I doubt if I could have finished it.

At any rate, sometime later I transferred the sketch carefully to tracing film, and imprinted from the film on to a well cased 12 inch by 16 inch piece of cowhide, 7/8 ounces in weight. I chose a standard size for the portrait in order that I may fit it to a commercial frame.

After the transfer to the leather, I

Portrait In Leather



began the tooling. With a 1/2 inch hollow ground blade, I cut the outline of the picture very deep into the cowhide. A 100N 1/4 inch figure carving blade was used for the eye. In contrast to the deep cut of the outline, the details of the portrait itself, jaw line, hair, ears, were cut quite shallow. Most of the tooling was accomplished with bevelers and a No.

3 modeling spoon. The eyelashes were cut with a No. 902 figure carving tool. Because bruised leather darkens somewhat, I omitted shading with tools under the eyes, as I had decided to use color there instead. The background was matted with a No. 899 tool.

A total of approximately two hours, only, was required to cut and



From a black and white photograph of the colorful portrait by Miss Stuart.

tool. The remainder of the 20 hours spent in completing the portrait was devoted to the dyeing process.

Drawing richly from the article I had read in **THE LEATHER CRAFTSMAN** Magazine, I began the dyeing process cautiously with a weak solution of Omega dye and Omega dye reducer, 2 drops of color to 50 drops of reducer. By repeated applications of increasingly strong solutions, I built my color up gradually on the cowhide. The brush stroke followed always where the darkest area was needed. And after I had covered the entire surface, I then added one or two more drops of dye to the solution, and repeated the process of stroking the cowhide again. The surface, of course, became darker with each successive coverage. Ten to twenty times this was repeated, depending upon the area and the color needed.

Highlights were planned well in advance. They were created much the same as with water colors. That is, by omitting color on the areas where the highlights were to appear. If brush strokes became evident, that was a warning that the color was being built up too fast. The dye solution was then diluted again with reducer.

Getting a flesh color presented a particularly interesting problem. After some consideration, I used a mixture of dark brown, light brown and dye reducer over a weak solution of red. On the hair I used black. Eyebrows and eyelashes, black. Eye, blue. Coat, navy blue. Shirt, yellow and army tan.

The only brushes used were a #3 sable and a squirrel tail.

From experience, I learned that a mistake in applying color too freely could be corrected by rubbing cotton tips dipped in reducer over the dyed area. At other times, a knife could be used to scrape the excess dye away from the small areas. That is, if the dye was caught before it was absorbed.

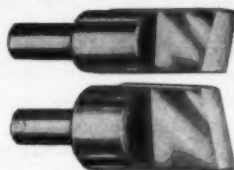
Another thing of special interest was that swivel knife cuts stop one color from running into another color. Even very shallow cuts are sufficient to do this. And this fact was important, for it built confidence in applying color to minute areas, such as the pupil of the eye.

As the picture neared completion and I had become familiar with every detail of it, sometimes I could not see the areas where additional color should be added. Then I would

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squint my eyes at the picture. An area that was too sharp in color or not well blended would stand out in contrast to the other smoothly blended areas. Another trick was to hold the portrait up to a mirror and examine it by looking into the mirror. This, in effect, gave the feeling of viewing a completely new picture, and each detail could be reviewed anew.

Finally, a thin coat of neat shene was applied, but only after letting the final coat of dye set over night.

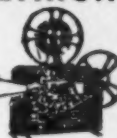
Now, as I look at this completed portrait, I have come to the conclusion that if a person can put a design on paper, he can put it on leather. The real secret of success is to plan each step carefully, having in mind at all times the image of what you want the finished product to look like. I can now look back on that summer day when from an initial snap decision the portrait in leather was planned, and know that it takes a lot more than just a desire to accomplish such a project. I feel grateful to the subject of my portrait, Delbert Harrill, Manager of Tandy Leather in Kansas City, who gave liberally of encouragement and instruction, and generously of his time.

But I still chuckle at what he said when I first showed him the finished portrait. Taking a deep breath, he at first walked away, then whirled about, bright eyes twinkling. "When," he demanded, "have I ever been that well groomed?"

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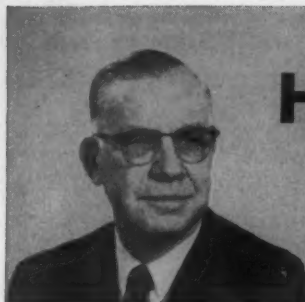
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HOW TO *Sell* YOUR LEATHERCRAFT

By H. N. (Bert) Fisch

Sales Consultant

The Leathercrafter who is looking for some new business can always find it when he offers to make "Personalized" items. People are mostly interested in themselves. They read a newspaper article about a meeting they attended and first thing they look for is to see if their name is mentioned. Show them a group picture taken at an affair they attended and they will first of all try to find themselves on it.

All Leather Crafters have learned that it is a simple matter to put initials or names on belts and billfolds. That is a common practice but it has sold thousands of extra belts and billfolds. Initials are often used on women's bags but not as frequently as might be. More sales could be made by encouraging such use. Those who have been doing leathercraft for some time can easily redesign existing patterns and make them new and interesting.

I'd like to tell you about a lady who has done wonders in working over patterns and personalizing them not only with names and initials but with emblems, hobby designs and animals.

Mrs. Pearl Elston of Syracuse, Kansas whose picture is shown on another page is the wife of a ranchman. A few years ago she became ill and her doctors told her she should never do any heavy work again. Mrs. Elston wasn't happy over the idea, that's for sure, neither did she just sit down and let others wait on her. She decided she was going to keep busy and Leathercraft seemed to be the answer. The picture shows her with a number of outstanding samples of her work.

Since this picture was made she has directed her attention to special personalized designs. Bowling was the hobby of one customer. She put bowling ball, pins and bowling shoes as well as initials on his billfold and bowling bag. She sold her TV repair man a billfold with a TV set on it and lettered it "TV REPAIRS".

For a California customer who trained dogs used in "Dogs Life" she used actual pictures of dogs and put

them on her billfolds, key cases, cigarette cases and purses. A chess game was put on a billfold. She uses actual pictures of live stock, Quarter Horses, Hereford, Angus and other breeds of cattle, sheep and goats. She even goes so far as to put flying saucers and space ships on items customers would like to buy.

Mrs. Elston advertises her merchandise by carrying it with her. Recently she made a trip to California and carried one of her bags and a tooled camera case she made. Everywhere people stopped her to ask where she got them and she made new customers.

Joseph Zderad of Westchester, Ill. tells me how he snaps a picture of a home, then traces it on transparent paper, adds shrubbery and sidewalks if needed and reproduces this on a "key case". Of course everybody is proud of his home and would like to carry his keys in a case that actually identifies his own home.

Why not sell this idea to a number of progressive real estate firms? I remember some years ago when such a firm would present the wife of a purchaser of a new home with a "gold key" to the front door. The result was that each of these new home owners became a booster for this firm.

Try this. Go into a newly built addition where homes are being built and take pictures of a few of them. Make up some key cases, reproducing in outline these homes, then contact the Real Estate firm and explain to them how they can create an immense amount of good will by presenting the wife of the purchaser with a personalized "key case" of their own NEW home.

PERSONALIZED KEY CASE

By Joseph Zderad

Here's an idea for tooling a key case in a unique and attractive manner.

THE IDEA: Tool a picture of a home on a key case. The picture can be used on bank books, mortgage record holders, picture frames, or similar objects as well, but a key case is perhaps most appropriate.

HOW IT'S DONE:

STEP #1

Obtain a picture of the home in the same dimensions you wish to do the actual tooling. If you draw well, more power to you. I have to take photographs. I use a photo approximately $3\frac{1}{4} \times 2\frac{1}{2}$ " because this is best fitted to the dimensions of a key case. (I use only one side of the case for the home picture, and put the owner's initials or a design on the other side.) This size, furthermore, is neither too large (which would demand considerable tooling detail), nor is it too small (which would oversimplify the design and minimize its distinctive quality).

STEP #2

Trace the picture onto transparent paper. You need not put in many details, simply the main outline and the main guiding lines, just as on a Craftaid. (In my first efforts I traced a lot of detail but I found that this not only cluttered the drawing unnecessarily but even caused some confusion when I did step #3.)

STEP #3

Trace the drawing onto a moistened key case. Three or 4 ounce leather is a good weight.

STEP #4

Carve or tool. No special tools are needed. A knife, a No. 3 Modeler and the basic figure carving tools suffice. (Even things like pecky cypress trim are easily simulated with a knife point.)

AN EXCELLENT OUTLET: Besides making your friends happy, there is an excellent outlet for this home picture key case among realtors. Many realtors give little gifts to people who have purchased homes through them. Understandably, a key case such as described here is a perfect gift. And the realtor can usually supply you with a photo of the home.

Don't be afraid to tackle this. It is an easy project, much easier than it may appear to be. Really it is. And the joy one gets from the finished product, plus seeing the delight of the recipient, more than compensates for any little difficulty one might encounter—though I actually don't know what it would be. Try it and see!

Move Over, Oh Pioneers!

By Mrs. Frances P. Reid

The pioneer mother, who batted down the doors and windows, then flipped sourdough pancakes with one hand, while using the other hand to train a mean rifle toward a chink in the wall, had spunk—plenty of it!—and a dash of ginger, too. Many of the pioneers' granddaughters have spunk, also, and are living up to their proud heritages.

Christina B. Petersen of Twin Falls, Idaho, has done some fancy pioneering of her own, while building a business that would make Grandma sit up and take notice. It took more than a bit of doing to establish, almost single-handedly, the Chris Line of Originals in leather goods, now popular in all of the forty-eight states, Alaska, and Hawaii.

Her story begins on a large cattle and horse ranch near Miles City, Montana. Next to the youngest of ten children, Chris lost both her parents before she was thirteen. Even so, her pre-teen years epitomized the dream of all youngsters who revel in playing cowboys and Indians. On the huge ranch run by her older brothers, Chris could be as tomboyish as she liked, riding horseback, helping saddle up, polishing gear, and mending harness.

Chris always wanted to go to college, but to hear her brothers talk, a girl should fold her hands demurely and wait until a Lochinvar rode out of the West and swept her off to a life of ease on a stock baron's estate. But this was Montana, where distances were great and barons were not so ripe for the picking.

Instead of a cattle-rich rancher Chris married a struggling farmer, Julius T. Petersen, and moved to Nebraska. When farming did not pay, the young Petersens tried running a small cafe with Chris presiding at the stove. With the coming of their first child Max, the pennies became scarcer and scarcer. Hoping to recoup their dwindling resources, they turned West and settled at Idaho Falls, Idaho. Two more children, Blaine and Phyllis, were born there.

When her husband needed an extra hand in the fields, Chris smiled and answered, "Whatever you can do, I can do." Together they planted, plowed, thinned beets, irrigated, har-

vested, and studied ways to cut their expenses even more sharply. The girl who could stand up to domineering brothers refused to let hardship defeat her.

"We didn't unearth any treasures in eastern Idaho," Chris recalls somewhat wryly, "and so we moved to a small acreage near Twin Falls. Emery, our third boy, was born there in 1932."

In the mid-thirties Chris was left alone to support and care for four children, aged five and one-half to thirteen years. Reviewing their assets, the Petersens determined there
(Continued on Next Page)



Mrs. Christina B. Petersen

Photo made by Idaho Power Company



Mrs. Phyllis Gerber (Harold), daughter of Christina B. Petersen, models one of the leather jackets made by her mother. With her is a friend, Tom Callen.

(Continued from Page 27)

would be no drones or slackers in their household. Everyone went to work: the boys raised chickens and rabbits, did janitor work, sold papers—both the local paper and the Sunday copies of the *Denver Post*—mowed lawns; Phyllis raised vegetables and did baby-sitting. No one shirked and no one complained. Any parent will recognize the seeds of success in a woman who could make an adolescent boy or girl want to hang up his clothes or scrub the floors. Max, the eldest, says, "I'm not sure just how Mother managed, but all of us had music lessons, dancing lessons, money for Sunday School, and for Campfire Girls and Boy Scouts. And we had lots of fun together."

These were the depression years, but Chris insisted that a person who really wanted to work could always find a job. She cooked, ironed, and cleaned house for an average of 25c an hour, and in the evenings she catered for weddings, receptions, and banquets. As opportunities opened, she moved from sales lady to alterations; from dry cleaning helper to tailor's assistant; from harness shop clerk to woman-of-all trades, sewing canvas dams and tents, making chaps, bridles, and spur traps. Farmers had good chuckles over the smiling lady who could tell them the finer points about saddles and gear. Then came a chance at the position of night clerk in a downtown hotel.

The hotel job seemed a plush set-up, except for the long hours of inactivity and loneliness on the graveyard shift. A woman who cut her teeth on a bridle could hardly be cinched to a desk very long. Chris hated idle hands like children hate the mumps or measles. Hankering for the smell of leather, she bought a small skin and borrowed her son's wood-burning set to experiment with designs for shopping bags and purses.

When hotel guests admired her work, she sent for some rudimentary leather carving tools. All sorts of persons stopped to watch and to offer hints—sailors from the Sun Valley Navy Convalescent Hospital, who came to Twin Falls on week-end passes, telephone linemen, traveling salesmen, and leather hobbyists. Chris has a talent for listening, and she turned both ears for any hints or suggestions that were practicable.

As orders for her work came in, she began a double life. Leaving the hotel at six in the morning, she raced

home to cook, wash, iron and sleep a few hours. By noon she was ready to descend on the one-room shop she had rented above a local sport shop and to work there until time to go on duty again at the hotel. Ideas for leather innovations buzzed through her head like locusts over a wheat field.

The Twin Falls County Rodeo gave her a big boost. Cowboys who wrangle steers often have their levis ripped, their jackets snagged, or their shirt buttons snapped. Most of the alteration personnel do not wish to bother with them, but Chris could and would. In turn, they reciprocated by buying more and more of her beautiful leather jackets, chaps and purses.

When a Montana dealer placed a request for two hundred jackets, Chris quit the hotel job, borrowed \$150 from a banker friend, and went into full-time operation. She has moved three times since, each move being to larger quarters. Her combination shop and factory is now housed in a new building in downtown Twin Falls and she employs more than a score of assistants. If Chris needs added capital these days, she can name her own terms. From buying a few skins at a time, she has advanced to quantities sufficient to manufacture upwards of 3,500 leather jackets a year, to say nothing of miscellaneous items such as purses, moccasins, belts, etc.

Her three sons completed four-year college degrees and are well-established in positions of responsibility. Her daughter, a business college graduate, is the wife of a rising young architect.

Better than average height with twinkling hazel eyes and dark brown hair slightly flecked with gray, Chris has a smile that begins in the eyes and spreads. She laughs when she describes her mail. Letters come addressed to Mr. Line, Mr. Chris, and Mrs. Original. The important fact is that every missile reaches her.

Not long ago Chris ordered some skins from a dealer with whom she has been doing business for years. When the order was already long over-due, Chris called the freight lines to make inquiry. "Well, lady," the troubled manager answered, "I don't know where they might be, but could you tell us anything about a package addressed to Charis Live Oxgen?" Chris slammed down the receiver and rushed to the freight

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office. You guessed it!—the package contained the missing skins.

She gets all sorts of wacky orders. Once a man called and asked, "Ma'am, my son hankers for a hobby horse. I have one, but it's so moth-eaten and full of holes that he can't use it. Could you mend him?" For a woman who has made a specialty of asking herself, "What can I do that someone else can't or won't do," that was a challenge. She did mend the life-sized horse from his scraggly tail to his wooden teeth.

Among those who wear jackets made by Chris are Casey Tibbs, former world champion cowboy; Mrs. Alan Ladd; Hank Price of baseball fame; Margaret Truman Daniels, and rodeo queens by the dozens. Slim Pickens commissioned Chris to make some of his fabulous bull-fighting costumes.

For a woman who was happy to work for 25c an hour just a few years ago, the amazing success of her leather goods represents not only security and prosperity but a "full quiver" of happiness in doing what she likes best—a happiness that is second only to her pride in her children.

LEATHERCRAFT AT THE FAIRBANKS USO CLUB

One of the many well-attended programs at the Fairbanks USO Club is the Leathercraft Class. On Tuesday evenings servicemen, their wives, and sometimes their children come to the Club to participate in the class, under the instruction of Silas K. Negovanna.

Mr. Negovanna, an Eskimo born and raised in Fairbanks, has been instructing this USO craft class since 1945. "I have never kept an actual count of the number of people who have attended my classes," Silas said, "but it runs into the many hundreds." Silas became interested in leather work while attending the Vocational School, which is operated by the Alaska Native Service Bureau.

Servicemen from all parts of the states, as well as many from foreign countries have attended these USO-sponsored classes, and Silas tells us that some of them still drop him a card during the holiday seasons to remind him of the days when they were stationed in the nearby military installations.

Usually the class consists of ten to twenty students who meet each week for two hours. Some of these military people have had leather work experience prior to their arrival in this area; but for the most part, the class is made up of curious individuals who strongly doubt that they have the ability to make leather articles, such as those displayed in the front of the classroom by Mr. Negovanna. After watching this group for a short time, it is very noticeable that the teacher has a real love for his craft; and he is able to put his group at ease in a few short moments.

As the class progresses, Silas is quick to note which of his students have natural skill in working with leather. He takes great pride in spending extra time with these people, and he does not hesitate to accelerate their course, for this is his chance to find new instructors. A-2C Jack D. Thompson is one of the

(Continued on Next Page)



Pfc. Harold W. Fuller (left) stationed at Fort Greely, Alaska watches while instructor Silas K. Negovanna taps a design into a piece of leather in a leather craft class conducted by the USO Club, Fairbanks, Alaska. Other Fort Greely servicemen, SP/3 Alvin K. Mazonna (center) binds the side of a pocketbook while Pvt. Elvin J. Gorlewski cuts the outline of a wallet from a piece of leather.



Airman 3/C Robert Dimsdale and Airman 2/C Brian Meade, stationed at Selfridge Air Force Base, work on leather craft projects at the USO Club, Mt. Clemens, Michigan as USO staff member, Dan Gilmore, watches.

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FRONTIER TIMES is being brought out as a companion magazine to TRUE WEST, a publication which has been credited with creating a new type of Western journalism—fast-moving, dramatic TRUE stories of the Old West.

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- ★ **THE BLIZZARD**, by Walt Coburn.
- ★ **THE FIGHT THAT FINISHED TOMBSTONE**, by Tom Bailey—it WASN'T the one at O. K. Corral.
- ★ **THEY COULD LAUGH AT DEATH**, by T. Walt Hogan.
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Instructor Mary Vitucci offers advice to two Marines during a leather craft class in the Barstow, California USO Club.

(Continued from Page 29)

graduates of this class; and when his military duties permit, he now assists in instructing the new service people who constantly flow into the Fairbanks area. Jack enjoys leathercraft and is eager to discuss it with interested Club guests.

We have asked Silas how he feels about his hundreds of volunteer hours during the past 18 years; and as a twinkle appears in his eyes, we cannot help but feel that he was waiting for just such a question. "I have met many fine people during the years," he says, "and it is my way of relaxing after a hard day's work in the freight yards of the Alaska Railroad. My greatest satisfaction comes from the smiles on the faces of the class as they proudly display their creations." Silas tells us that the most popular article with the military men is the shoulder strap pocket-book. This item is usually chosen with the thought in mind of the wife or girlfriend back home. Other articles high on the list of popularity include various types of ladies' pocket-books, wallets, belts, gun belts and holsters, moccasins or house slippers, and brief cases. Often times the exceptionally fine finished articles are displayed at the annual Tanana Valley Fair. This is the one time each year in the Fairbanks area when busy citizens have an ideal opportunity to proudly display their prized possessions. Such displays may range from a blue-ribbon cow to a cabbage weighing 60 pounds. In Silas' case,

leather articles fill up his display area. He usually spends a few hours each day at the fair, telling the milling crowds about the Leathercraft Class, which is part of the program at the Fairbanks USO Club.

APRIL IS USO MONTH, but— WHAT IS USO?

It's a rich stew bubbling with many ingredients.

It's men in uniform who are called from all parts of the country to do a job — tall men and short ones, thin and fat. Men of many accents—the soft slur of Dixie, the twang of New England.

It's a crowded dance floor on Saturday nights with girls who aren't so very much different from the girls back home after all.

It's food. Mountains of food and gallons of coffee and a slightly homesick night in town suddenly turned into a good time.

Most of all, it's people. Generous civilian volunteers who stand on aching feet for hours at a time and yet always manage a smile somehow. People they meet for a while and may never see again, but they will never forget being greeted as friends.

It's a simple sign with only three letters found in 224 places around the world. But it means warmth and friendliness in strange towns and strange countries. It isn't home but it's something-like-home. It's kindness and a pat on the back when they need it most.

It's USO, and April is USO Month.

By Paul Huard

Again, this author's natural stinginess enters into his leathercrafting. It was as I looked upon a not-too-small amount of multi-colored scraps of chrome-tanned leather that I felt a tinge of tight-fistedness. This was all some of the lighter type of leather; the kind I use in occasional belts, coin-purses and other non-carved projects . . . and, laying there in a box, it was useless. I contrived the jigsaw . . .

I came to the conclusion that, if done without elaborate details, this could be a short, useful, interesting-to-make project. And, furthermore, I was tired of making useless watch-fobs, and other hard-to-sell oddities.

The idea was applied to covering a record-carrier I have; a record-carrier which is nothing but a battered case of a reporter's Speed-Graphic camera. The method I used was simple. I illustrate my "10-point system":

1) I measured all four sides of the carrier. It was square, but even if it hadn't, it would have made no difference in the work.

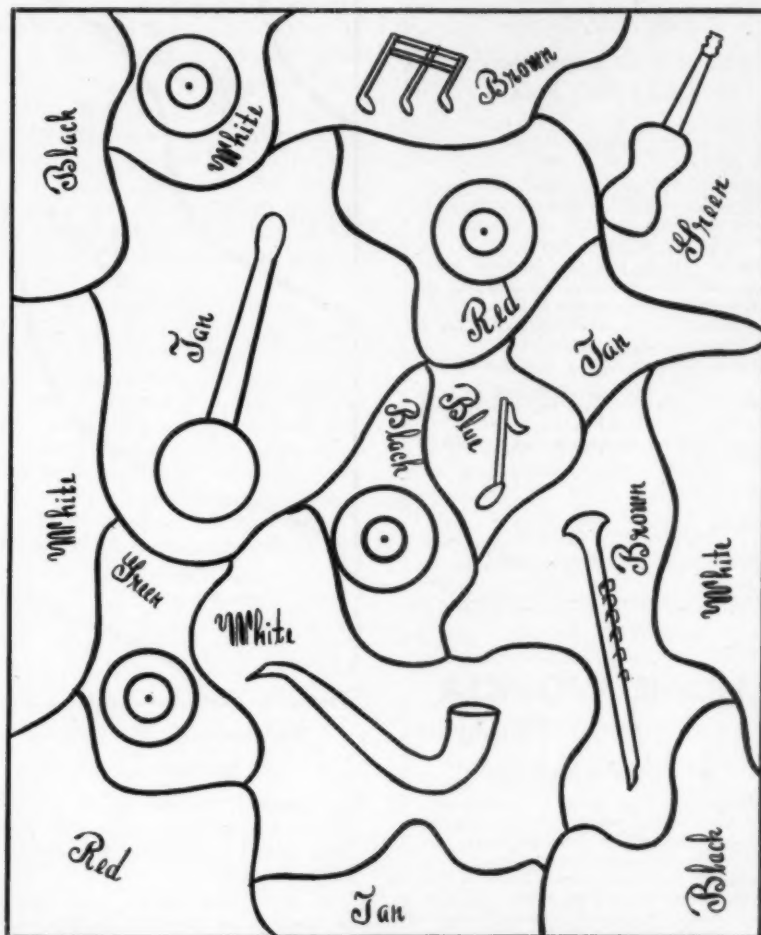
2) I then drew an identical square on paper, accurately.

3) Then I drew lines, in curving zigzags; drawing on a jigsaw puzzle. Finished it was just a jigsaw puzzle, although a black one.

4) This done, I began drawing small silhouettes of various musical instruments as they came to mind. I was careful of two things: That I drew no too-complicated ones; that none of the instruments would run from one piece of the puzzle to another. They were all things which, in silhouette, were easily recognizable; trumpets, clarinets, French horns, and the likes. These, and other musical symbols, such as a circle-within-a-circle for records; musical notes, etc., I scattered all over the puzzle, being careful not to overbalance the design with too many of them. This can be seen on the plan pictured here.

5) After I had those down, I marked each piece of the puzzle with one of the colors I had in leather-stock. There was red, white, blue and other such hues. In this, too, care had to be exercised: In that no neighboring pieces would be of identical colors. A mixture of colors is the attractive part of this project.

THE JIGSAW-- To Cover The Unsightly



6) Now came the time to transfer this paperwork onto leather. I didn't wet the leather, for, unlike a natural leather, wetting chrome makes the transferring job no easier. I found that by tracing the mark onto leather with a tracer, I could see the outlines well enough to cut out the material. This I did: using a pair of sharp shears.

7) In the midst of this interesting, but slowly-tedious work I came upon the idea of, after tracing it, marking it over with a ball-point pen. This way I could mark out many pieces, and then, once tired of marking them, I could switch to cutting. It was a good idea.

8) I cemented each piece on white lining leather.

9) When I have it done (it's slow, and I only work at it in my spare time), I will cement all five sides—this includes the top—to the box; and, as a finisher, I'll do up each corner, where the puzzles meet, with strips of black leather. I'll dye the edges of those to make a neater job of it.

10) I'll line it with pecca-pig, and will have, I'm sure, something nice to carry my records in, when I'm off to a "listening-visit".

. . . BUT! if you haven't scraps; and want to do it easier, then—:

(Continued on Next Page)



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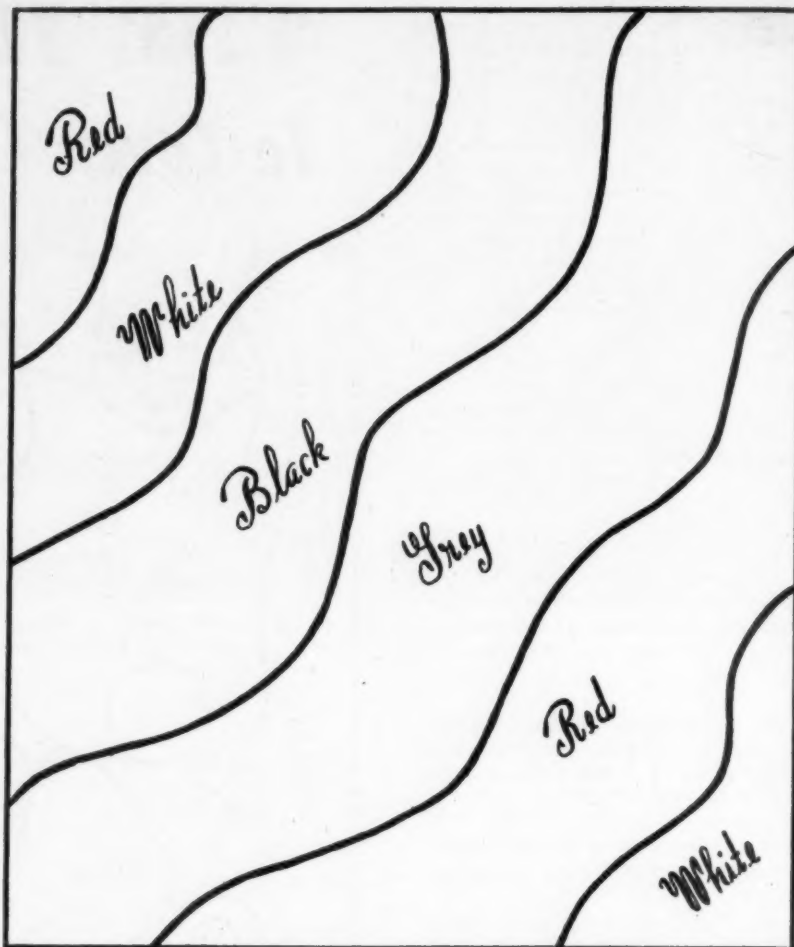
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Simplified Jigsaw Pattern (Continued from Page 31)

A piece of natural, $\frac{3}{4}$ oz. leather, and a bit of ingenuity will solve many small headaches, and create a short-cut, this way:

1) You have drawn your design on paper, or tracing film—which works infinitely better—and now you transfer it to your leather . . . all but what you have written on it, that is: such as the name of the colors used for individual pieces.

2) Now, while it is still damp, you finish it by tracing on your musical symbols, and silhouettes. Then let your leather dry thoroughly.

3) Cut the pieces out. It cuts cleaner when the leather is dry; also, there will be no more shrinking then. This is important so as to make sure the cut pieces will fit to each other.

4) From the pieces, cut out the symbols, etc. Mark them in your own way, if you wish, on the underside of the leather—as to positions, etcetera.

5) Then, with as many different

hues of dye you may have on hand, dye your pieces. Avoid dyeing too many of the same color.

6) Lay out your pieces, after they have been coated with their first coat of rubber cement (I use XXX), and, giving them another coat—also another to the lining leather, press them in place onto the lining. Weight them down. Let them dry. Set them to the box, and do up the corners as with the other manner of making the puzzle.

. . . and that's it! But, should you want it easier, there are a few other shorter-cuts to use, such as:

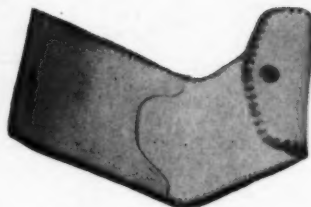
1) A geometric pattern, using all straight-lines for your pieces.

2) A pattern of larger pieces, but cut in longer strips, which would make it look like a zebra-stripe, only with wavy lines.

There are as many ways to use this puzzle idea as the craftsman has imagination, and, I say, no matter which manner you use, you are bound to end up with something that was unsightly, and is no longer so. Think it's worth the experiment?—I did.

COVER YOUR CHECKING ACCOUNT

By Mary A. Murphy



If you are in need of an economical, yet useful gift, you'll find this personalized checkbook cover to be a welcomed project. It has an advantage over many other leather gifts because of its low cost—yet there are few items that receive more wear-and-tear than does the modern businessman's or housewife's checkbook.

Since the dimensions of the cover are approximately the same as for a wallet you are free to use any of your favorite wallet designs. The only modification needed would be on the flap. This, of course, may be left untooled or a cross-hatch design may be applied with a swivel knife and straight edge.

The material required is inexpensive and the time spent in completing the cover may be regulated by the detail of the design used. (Initials alone on a contrasting background were used for simplicity on the one illustrated.)

Assuming you are familiar with tooling, dyeing, and finishing, and that you have a favorite design as

most of us do, we need to mention only a few of the pitfalls of assembly.

Normally, assembly will follow a sequence such as:

- (1) Skive the edges to be laced.
- (2) Assemble the project with rubber cement.
- (3) Perforate the edges to be laced.
- (4) Lace. (You will find that a double cordovan stitch with straight-line holes gives a neat, flat surface which does not interfere with handwriting.)
- (5) Place the snap fastener.

Now for the pitfalls. There are two to be observed. First, when you glue the inner tab in place be sure to leave sufficient space for the checkbook binding. It is a good idea to have a sheaf of checks at hand and fit the folder to them.

Secondly, you will find it necessary to allow space for the bulkiness of the checks before positioning the snap fastener.

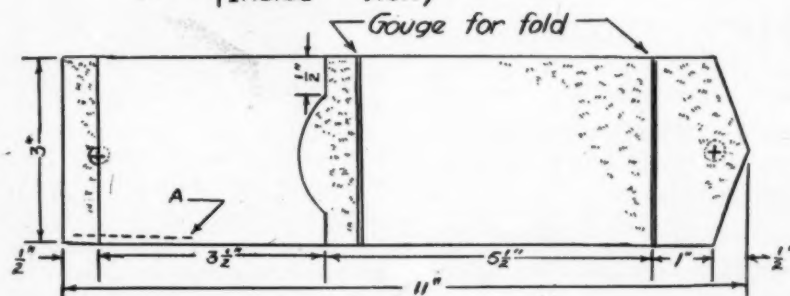
That 'COVERS' that! With a handful of tools, an evening's spare time, and the few materials listed below you can turn out a gift that is not only attractive, but useful too!

MATERIALS NEEDED:

Backing (3 oz. calf) 3"x11".....	\$.66
Inner tab (3 oz. calf) 3"x3½".....	.24
Lining (pigtex) 3"x11".....	.33
Snap Fastener.....	.05
Lacing (3/32") 6 yds.....	.60
Total Cost.....	\$1.88

CHECK BOOK COVER

(Inside view)



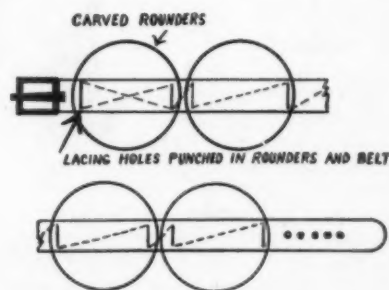
NOTE:

1. Round all corners slightly.
2. Locate fastener last.
3. Begin lacing at "A"



I have just finished making a leather head-band for my daughter and myself out of scrap leather. These bands can be turned out with a minimum of time and effort, producing an attractive and popular item. A three or four-year-old child will require a scrap from 12" to 14" in length, and from 1½" to 2½" in width, tapered at the ends. These bands may also be filigreed if desired. After skiving the ends, sew a piece of ½" elastic to each end.

MRS. JOHN DAHMS
Greenwich, Conn.



Here is an idea for the use of rounders which one of the students in my shop classes came up with this week.

Take 1" belt blanks and install buckle, etc. Do not carve or tool the belt. Carve or tool the rounders and lace them to the belt blank, making a different type belt for a girl. See drawing.

CHARLES WEST
Sebring, Florida



By Bob Rieker—Reprinted from True West Magazine.

TURN YOUR SCRAPS INTO DOLLARS...



From odds and ends of tooling calf I make billfolds or keycases and pad them with scraps when I have pictures or figures on them.

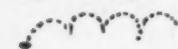
The fish (pictured here) is done by cutting it the same size as the fish I am going to carve, then I glue it to the back of my carving leather. Of course it has to be inside the lines I have cut with the knife. Next, I round the edges of the scrap so the



fish looks round and fat. Then when I begin to stamp I just go ahead and bevel and stamp as if nothing was under it. When completed, the fish sticks out and looks more like a real fish.

MRS. J. R. MITCHELL
Buffalo, Wyoming

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• FORT WORTH, TEXAS

34 The Leather Craftsman

Vol. II, No. 3



I certainly enjoy The Leather Craftsman and there are many, many useful tips and hints for everyone.

I have a change purse made from scrap leather, designed mostly for men who do not want loose change in their pockets.

All you need for this purse is a 6½" circle of thin leather cut in scallops (see sketch); then a 2" circle of heavy leather (or you can

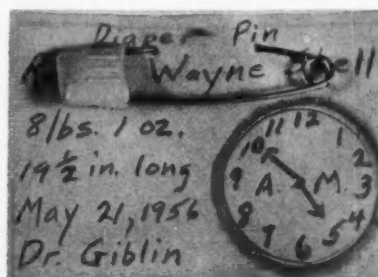
**TURN YOUR
SCRAPS
INTO DOLLARS...**



glue the small circle inside the large one and fold each scallop. The edges of the large circle should be damp when folding. Let dry under a book or weight. When finished, it forms a flower fold which requires only a push to open, and holds lots of change.

Also, I find in making purses like "Town and Country" or "Traveler" with straight narrow gussets that my customers prefer the ones where I have made my own gussets—3½" wide at top. It makes no difference in the appearance of the purse, but is so much easier to see or get at something inside the purse.

MRS. MERRILL BAXTER
Russell, Iowa



I make these little "Birth Announcements" out of a scrap of leather, usually from the piece I have cut out for the Identification card in a wallet. I send one to each of my friends when I send the card of congratulations.

Only the outline of the clock is carved and the rest is put on with a wood-burning pencil. It takes almost no time to make, and makes a lasting gift that can be glued to the inside of the baby-book, or on the stand when they have the baby's shoes bronzed.

I have never tried to sell them, but I suppose they would sell for 50c or more. Everyone who has received one, certainly loves it, and as far as I know all have used them as I have suggested.

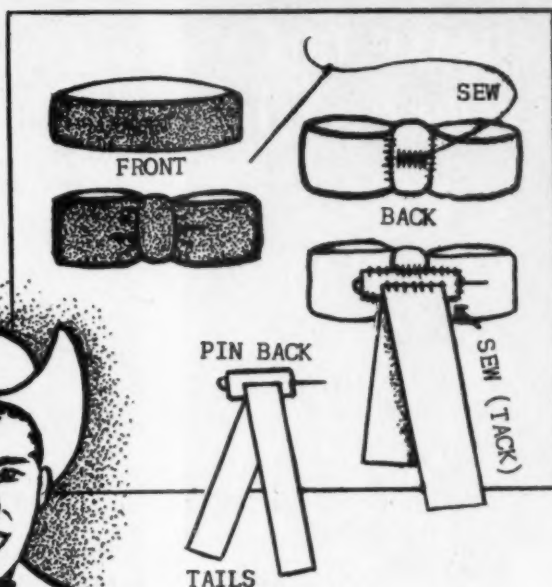
A half-dollar is ideal to use for the clock outline, and be sure to put in the numbers (12, 6, 3, and 9) first in order to assure perfect spacing for all of the other numbers on the clock-face.

MRS. RUTH SHELL
Otis A. F. Base, Mass.

WESTERN BOW TIES



COMPLETED TIE



Here is my first idea on how to use up scraps of leather. I thoroughly enjoy every copy of *The Leather Craftsman*. Thank you very much for having such a nice magazine for the leather craftsmen of America.

Materials for bow tie:

- (1) One strip thin leather such as skivers, sheer suede, etc. . . . 4" long ¾" wide . . . (For the bow). Use the color or colors of your choice.
- (2) Two strips of the same color, 2" x ¾". (This is for the tails).
- (3) Small piece, same width and about 1" long or long-enough to go around the bow after it has been folded. (This is to be the bow-knot).
- (4) Any household cement to hold all parts together while sewing together.
- (5) Piece of thread around 6" long, to match the color of the leather you are using, and a small needle.
- (6) A pin back ½" long or a small safety pin will do.

First, apply a coat of leather finish according to the type of leather you are using.

Next, take the longest single piece of leather and fold into a loop and over-lap and glue. Skive the edges if necessary.

Now wrap the bow knot piece around the loop in the center of it and pull tight and then glue in place. Then sew it around the ends which meet in back so that it may

not be seen in front of the bow when it is completed.

Next, take the tails and place them on top of the pin back and glue in place, then tack it onto the back through the small holes in it. If a safety pin is used, put the tails onto the back of the bow knot and sew, then run the safety pin in the back of this and it is all ready to put onto your clothes. Now you sew the tails and pin onto the back of the bow, but be sure you don't run the thread clear through to the other side of the bow (the front).

*You now have a clever little pin to wear on your clothes, ladies, and for the teenagers, they can also put them on the top of their jean shirts as well as their dresses and blouses.

*For variations, you can make the bows or "ties" a two-toned combination or make Dad one by merely making the bow a lot larger and the tails much longer in proportion for that "Western-looking tie." I find this to be a novelty and a fast-selling item for the benefit of my scrap leather collection. I made several of mine out of different colored suedes to match all of my skirts and blouses. I wear mine at the top of my blouse or dress and it is very becoming and I receive a lot of compliments on them.

(MISS) CAROL LEE LUFF
Lawrence, Kansas

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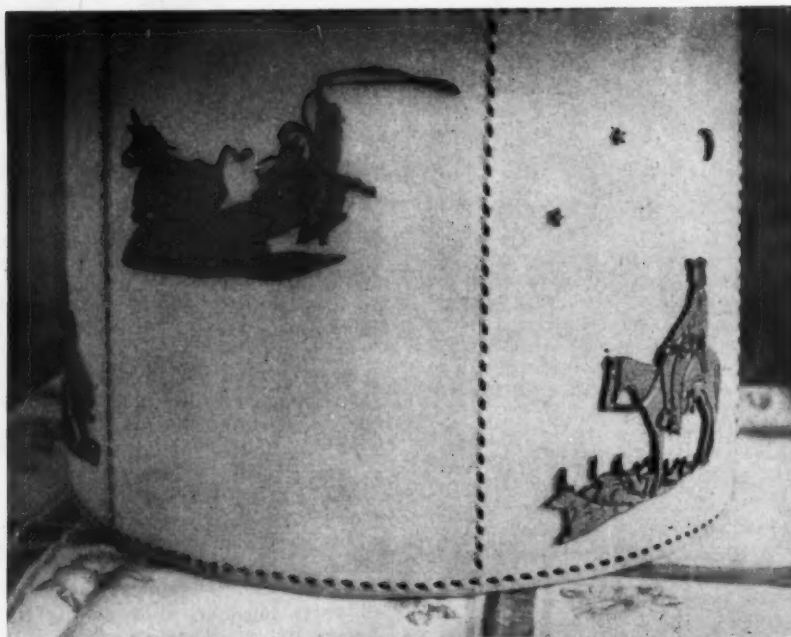
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**INTERESTING USES FOR APPLIQUED
LEATHER CUT-OUTS**

I have had some success with my idea of using odd-shaped and odd-sized scraps of leather.

One way to put the scrap to good use is to make a shadow box type of picture. I used a beautiful scene from the Arizona Highway Magazine and mounted it upon a piece of thin plywood and then placed my scrap of leather that was tooled and carved upon this picture, but projected it forward about 1/4" to 3/8".

The leather was appliqued and enameled. The final effect is a man upon a horse riding past this beautiful scene.

Another use for scraps is the same method as above, and that is to applique your design and mount it upon spun-glass to give a pleasing effect during the day, and silhouette it during the night, providing it is made into a lamp shade. I had only the metal rings of the lamp shade to



Mrs. Pearl Elston, Syracuse, Kansas, mentioned in the "How to Sell" Department, page 26.

start with and the spun-glass was mounted on the wire rings by using an angle lacing punch and lacing with a dark brown goat lace. The area of the spun-glass was divided into eight equal panels and to separate them the angle punch and dark brown lace was again used. The motif was strictly western, namely, bucking bronc and rider, night herding, cutting pony with rider and cow and calf, rider preparing to rope a cow, looking over the range with a couple of dogs, etc.

The leather was left natural color and each applique was cemented to the spunglass. My idea was to place one scene high and one low around the shade, one to each panel.

The above two ideas were entered in the Kern County Fair and brought a First Blue Ribbon for the

picture and the same with a gold cup for the lamp shade.

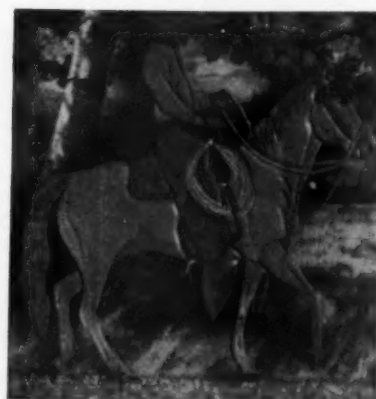
A. H. LEE, SR.
Bakersfield, California



Cut-Out Used on Lamp Shade



Shadow-Box Picture



Cut-Out Used on Shadow-Box

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The Leather Craftsman 37

Vol. II, No. 3

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38 The Leather Craftsman

Books Reviewed

Purse Construction and Assembly, Book Two, Leathercraft, by James E. Gick, Charles A. Peacock, Technical Advisor. 32 pp. and cover, 11" x 8 1/2", Pacific Arts & Crafts, Inglewood, Calif., \$1.50.

This book is especially timely, as shown by the correspondence files of this magazine. If the editor had known that Jim Gick was working on a book of this nature, he may not have published the material on purse and gusset TIPS & HINTS in the last previous issue, but left the task of answering the questions to the most capable Mr. Gick.

Whatever we publish, we could not do nearly so thorough a job as Gick does. His method is the most practical we have seen. By means of clear pictures, he shows the reader just how each operation looks at each stage of progress. There are so many of these interesting pictures that all stages are shown.

The Gick method may be compared to a training film, with the pictures showing the operations and the text carrying the commentary.

In this case, though, you run the pictures just as fast as you work, stop them when you need to, and turn back if necessary. You have the picture right there and can hold it to compare with what you have done. If your job does not look just like the Gick picture, you can refer to the picture, or pictures, preceding this stage and find out where you, or your work, went "off the track."

It seems to this reviewer that a class equipped with Gick books would be a cinch to teach. For one who must do leathercraft alone, the book is a MUST until complete mastery of the craft has been achieved.

This book instructs in the assembly of five popular styles of purses: the round bottom, square bottom, all-round, accordion and center fold gusset styles—and top plait lacing. You shouldn't have gusset trouble if you follow the pictures in this book!

JOIN YOUR GUILD

Listed here are non-profit guilds and organizations composed of craftsmen who get together for the purpose of advancing leathercraft. For further information, please write to the address nearest you.

CALIFORNIA

The Leathercraft Guild, P. O. Box 47755 Wagner Station, Los Angeles 47, Calif. Meetings monthly at Plummers Park, 7377 Santa Monica Blvd., Los Angeles, on the afternoon of the 3rd Sunday. Visitors welcome. Refreshments served.

ILLINOIS

Illinois Valley Leather Guild, Irene Bawder, Secretary, 327 Francis Street, Peoria, Illinois. Meetings, third Sunday of each month.

Prairie States Leather Guild, Virginia Barber, Sec., 4812 So. Ada St., Chicago, Ill. Meets second Sundays.

MAINE

"DOWN EAST" Doodler's Association . . . L. J. Walton, Director, East Winthrop, Maine. Meetings on Notice.

MICHIGAN

Detroit Leathercrafters, Joan I. Schmitt, Sec., 2709 25th St., Detroit 16, Mich. Meets third Mondays.

Flint Leathercraft Guild, Mrs. V. S. Noble, Sec., G-4109 E. Court St., Flint 6, Mich. Meets third Sundays.

Michigan Leather Artisans, Mrs. W. T. Stewart, Sec., 2 Enfield Lane, Dearborn 2, Mich. Meets second Mondays.

NEW YORK

Eastern Leathercraft Guild, Mrs. Walter Chambers, Sec., 353 Oakwood Road, Rochester 16, N.Y. Meets 2nd Wednesdays at Rochester Museum of Arts & Science.

Frontier Leather Art Guild, Mary Brady, Sec., 17 Siegfried St., Amherst, N. Y. Meets second Thursdays in Buffalo.

CANADA, ONTARIO

The Canadian Society of Creative Leathercraft is a national association of local branches and individual members, who receive the Society's quarterly bulletin, "Canadian Leathercraft". Information from Membership Chairman, Miss E. A. Prince, Apt. 101, 3580 Yonge Street, Toronto 12, Canada.

Hamilton Leathercraft Guild, Mrs. Harold Wilson, Sec., 400 Charlton Ave. W., Hamilton. Meets second Thursdays.

Windsor Leathercrafters, G. C. Norman, Sec., 1187 Tecumseh Rd., East Windsor. Meets Mondays and Fridays.

TIPS and HINTS

Through past experience, I know some people have trouble tooling such things as belts, hat bands, etc. I have tried cementing cardboard to the back of the leather, but this proves to be too messy when taking it off. I have found that by putting a piece of masking tape on the back of the leather it is faster and easier, and when you take it off, it leaves the back of the leather neater and nicer.

ELDON J. GILSTRAP
Portland, Oregon

I think I have found a practical use for lacing scraps. It has been useful for our family and I have become popular for putting new thongs on the zipper ends of jackets and sweaters. The heavier lacing is just right for jackets and the smaller lacing for sweaters. I've never charged anyone for this service, but I've been offered as much as 25c.

MRS. CLINT SMOOT
Bakersfield, Calif.

For new and different designs for $1\frac{1}{2}$ " belts, use a 1" design with border. Few of us can afford special tools for borders; a good design can be made using the modeling tool which makes double lines. After making these lines put diagonal lines through them, using same tool.

Heads of horses, steers, etc., from wallet size "figure" craftaids make excellent 1" belt designs, as described above. The cowboy, horse and saddle from #2040 is very good for this. The same idea can be used for $1\frac{1}{4}$ " belts, by using narrower border, if a suitable design can be found for the $\frac{3}{4}$ " tongue.

J. R. ETTER
Pilot Rock, Oregon

When ordering belt blanks I order the largest size listed without paying a higher price. When I get an order for a belt, I am sure to have one long enough. After cutting the belt to size the piece left is usually long enough to make a dog collar. If the pieces are long enough a belt can

Suggestion for wallet-liner: Take a secret hide-away liner, cut out a piece so that an 8" zipper can be sewn in by machine (a regular sewing machine will do the trick). Then, by cutting your own back, make them about $\frac{1}{4}$ " higher. When wallet is laced together and the hide-away is laced in it gives you a zipper pocket, plus the extra pocket formed by the regular line. This gives you two-pockets for bills.

J. DRUMRIGHT
S. Ozone Park, L. I.

Although many are making luggage tags from scraps, mine are a little different. I have cut them the shape of our state or any state desired. They will vary in shape, but run approximately 2" x $3\frac{1}{2}$ " in size. I use a 6" strap, width to fit available buckle. Put one or two initials on back side and add stamping tools for added design, then lace around three sides, using the whip-stitch.

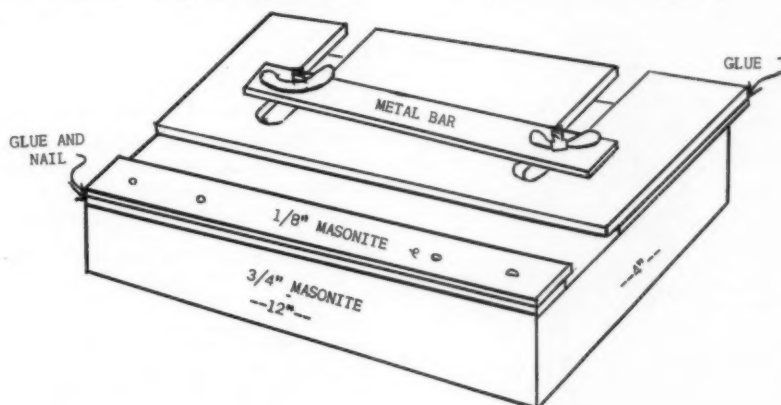
They are "good sellers" to seniors who use them on luggage for their senior trips in the spring.

MRS. MARJORIE BURWICK
Rushville, Ind.



In craft work and shop work there are many times when it would be really helpful to have dividers. This is a special tool that most persons feel they do not have enough calls for in order to invest in them. These persons would be interested in a suitable substitute.

(Continued on Page 40)



Here is a drawing of a jig we have developed and find very useful in our shop. It is for holding belts, or any kind of straps while tooling. It can be adjusted for any size strap and

even for taper. It is inexpensive, easy to make, and makes for a much faster, neater job.

J. LLOYD HOOD
Fort Sumner, New Mexico

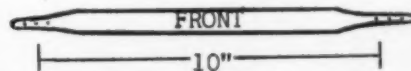
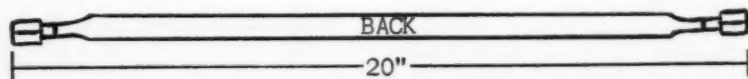
be made from them by putting a buckle at each end of the longer piece and punching holes in the ends of the other. (See sketch).

When lacing a project I usually have several inches of lace left. I cut these into 3 or 4 inch lengths and use them on zipper pulls or give

them to customers to use on their coat zippers.

I enjoy The Leather Craftsman very much and I would like more articles on dyeing and finishing leather.

W. T. WARREN
Halbert, Oklahoma

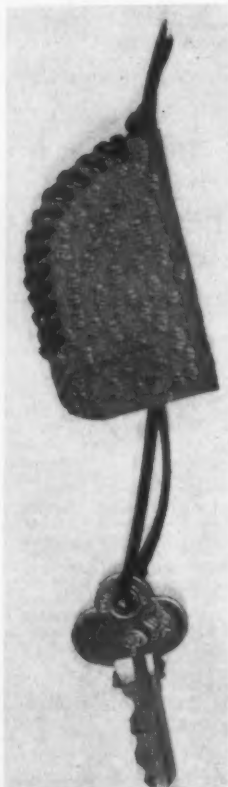


**TURN YOUR
SCRAPS
INTO DOLLARS...**



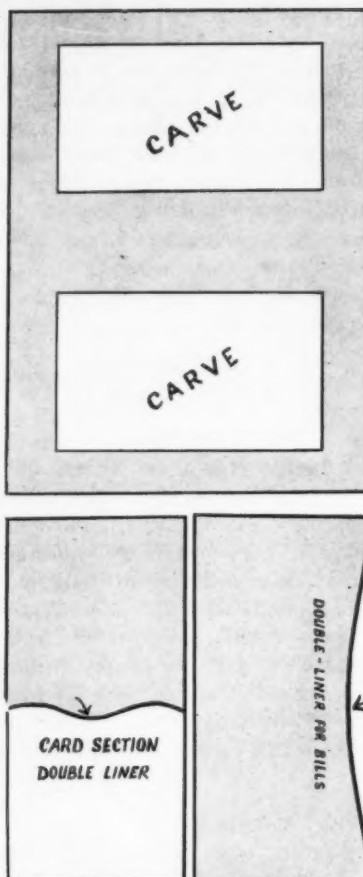
An ordinary, inexpensive pencil compass can be purchased at your stationery counter. Remove the pencil. With a razor-blade cut the pencil in half, lengthwise; remove the lead. Next, select the nail that is very close to the same diameter as the lead that was just removed. Remove the head from the nail and then grind a dull point on either end. Now place the nail in the lead groove of the pencil with the dull point extending beyond the end of the pencil. Add the other half of the pencil and then replace complete unit back in the compass. Now we have dividers that will do any job in the shop or in craft work that the expensive, precision dividers will do.

ARTHUR R. TANNER, JR.
Poughkeepsie, New York



This novelty key-holder is my original design. I made several of these from calf-skin with a fancier lacing job and friends receiving them for gifts seemed very pleased with them.

ROBERT J. POWERS
Orange, California



My husband is a freight checker. Recently he wanted me to make him a billfold and book cover together.

I cut a back of carving leather large enough to accommodate bills. With eraser steer, I cut 3 pieces as wide as a dollar bill and as long as the width of the back. Cut one piece half-as-long for cards. Carve the back and lace together like lacing a billfold. The book-backs slide under the first layer of lining. This leaves a bill holder on one side and a card holder on the other.

LOTTIE MAYBERRY
Grapevine, Texas

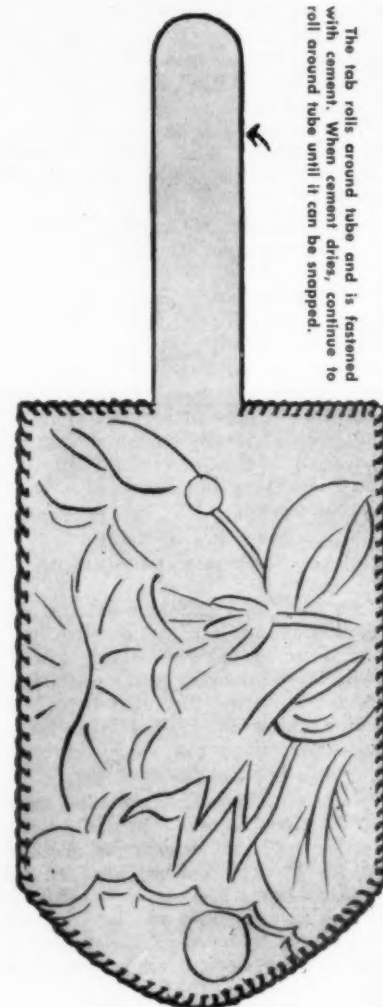
Here is a sketch for a lipstick tube cover made of scrap bits of leather. The designs, of course, are only as limited as one's imagination.

Most of my customers prefer the ones tooled with a small flower design, plus their own initial. This idea was born one day while a representative of Avon Cosmetics was visiting my home. She thought the idea was a clever one and showed me a similar idea that her company used in imitation leather. Of course, there is no comparison between her lipstick tube

cover and the more elaborate ones I make, except the shape, itself. It can be made to fit any size tube.

I can sell them to anyone for \$1.25 each. Really the only cost involved is the snap and labor, since the leather bits are scraps. The edges can be finished (as a belt edge) or laced with lacing.

TONI WILLIAMS
Columbus, Ohio



Design and initial can be dyed to make case even more attractive. Neat-Lac while out flat.



Tube looks like this when finished. To use the lipstick, simply unsnap. It makes for not only an attractive accessory for a tooled bag, but a protector for your lipstick tube.

Fashion Idea



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- VI. Designs for Belts, Bags, and Other Accessories

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Vol. II, No. 3

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FREE Catalog on leathercraft kits to: Leathercrafters, dealers, jobbers, teachers or quantity buyers. Kirkpatrick Leather Co., Box 637—All, Gainesville, Texas.

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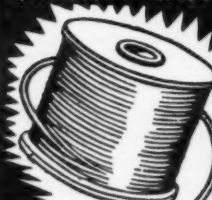
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Our Front Cover

By AL STOHLMAN



Here is a lot of good action and more detail for the advanced craftsmen who want an Al Stohman cover for their binders for *The LEATHER CRAFTSMAN* magazines. If you do use the cover picture as a model for your own binder, please remember that the colors of dyes and the colors of lithographers' inks are not the same. This difference results in a larger difference between the appearance of Al's leather work and our cover. You will just have to experiment with your colors until you achieve the effect that pleases you.

This front cover is more than just another picture—even than another picture by Al Stohman. It represents drama and danger. But, let's see what Al himself has to say about it:

THE BLACK STALLION!

After long weeks of planning and several days of hard riding, the two cowboys finally got the Black Stallion and his band of mares into their trap at the end of a box canyon. The Black Stallion, realizing the only means of escape lay in the direction he had entered the canyon, charged the corral gate and in trying to leap it, crashed through.

The man who, had just closed the gate is busily trying to dodge falling timbers while the cowboy on the bay horse, anticipating the break-through, had shaken out a quick loop expecting the worst. It happened! Had he been riding a well trained horse instead of the bay colt (the training hackamore on this

horse indicates he is a "green" colt and as yet not thoroughly trained to the tasks that will be required of him) . . . he in all probability would have been able to maneuver into a more favorable position when he threw his loop as the Black Stallion thundered by.

As it was, the bay horse was in the wrong position when the Black Stallion hit the end of the lariat—and the green-shirted cowboy, being a Texas man, had his rope tied "hard an' fast" to his saddle horn. The off-side latigo, already weakened from long service, broke from the sudden strain and in the next instant more action will take place than can be described!

The bay colt, frightened by the sudden impact, flying cincha, and slipping saddle, is getting his head down and starting into what will no doubt be a thorough bucking exhibition. And, with the band of mares charging out of the trap, the green-shirted cowboy suddenly in the middle of an explosion, and with the Black Stallion heading down the canyon with his rope and saddle . . . we leave the ending up to you!

Have it end in any way your imagination fancies . . . that's how it all began!



Continued From "The Editor's Desk"

(Inside Front Cover)

OVER THINNING

When Neat Lac is thinned too much with Neat Lac Thinner, the gloss of the film will be reduced.

SLOW DRYING

This usually occurs if some coating used underneath Neat Lac is not thoroughly dry.

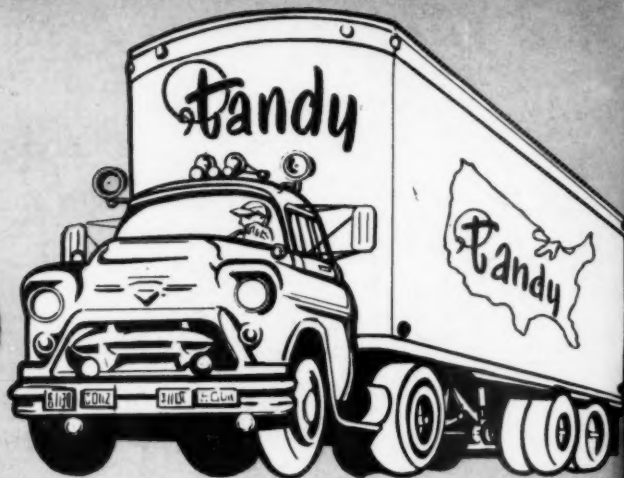
CRACKING OF FILM

Frequently the Neat Lac will yield and appear to "crack" on the active flexing of leather over $\frac{1}{8}$ " thickness. The film is not "cracking" as it might appear but is breaking. Leather over $\frac{1}{8}$ " thickness frequently will break in its fibers when actively flexed, causing the coating to do the same.

Recommendation: Over thick leather ($\frac{1}{8}$ " or more of thickness) apply a coating of Tan-Kot prior to the application of Neat Lac. This will remedy the "breakage" condition.

"Cracking" also appears when an excessive amount of Neat Lac has been applied. The writer has seen this problem solved by applying Neat Lac Thinner and removing all the Neat Lac . . . then start the job and finish with just one coat of Neat Lac.

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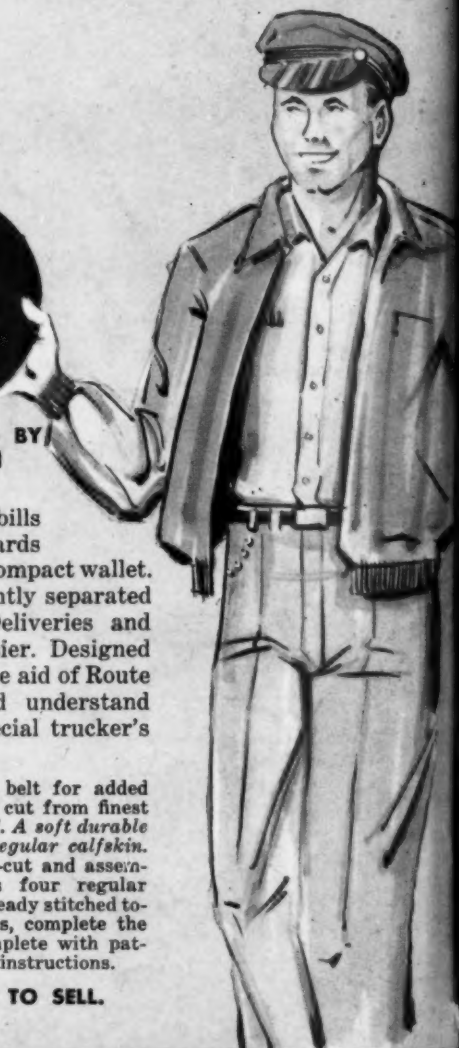
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